

M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .

M I S E N M U S I Q U E

40. Ex. Libris Itin. Genovese Parisiensis. 1753
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

P R E M I E R D E S S U S D U P E T I T C H O E U R .

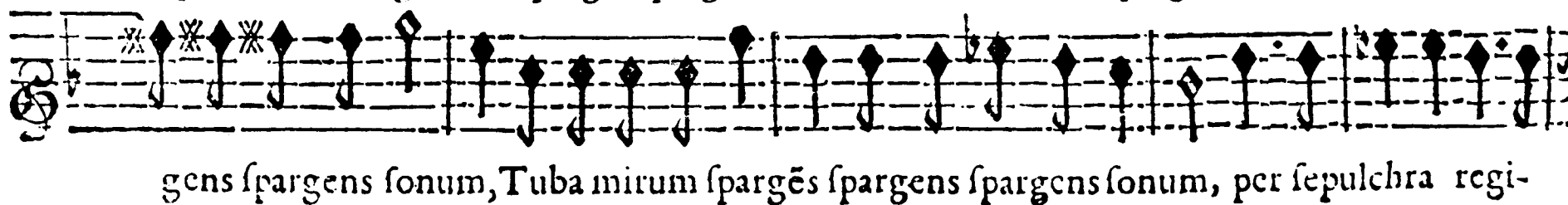
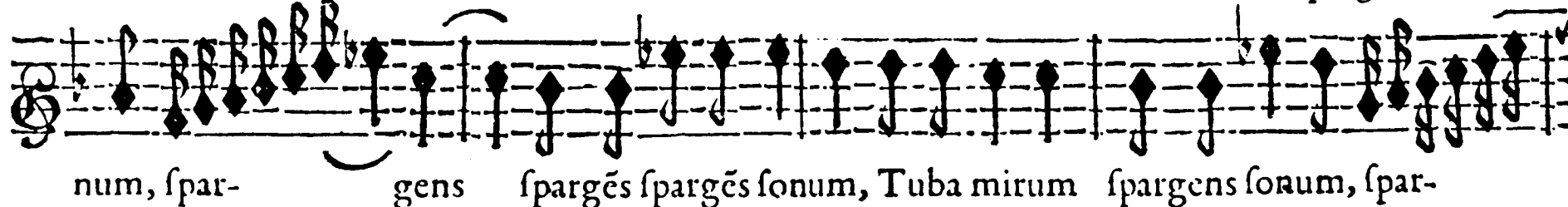
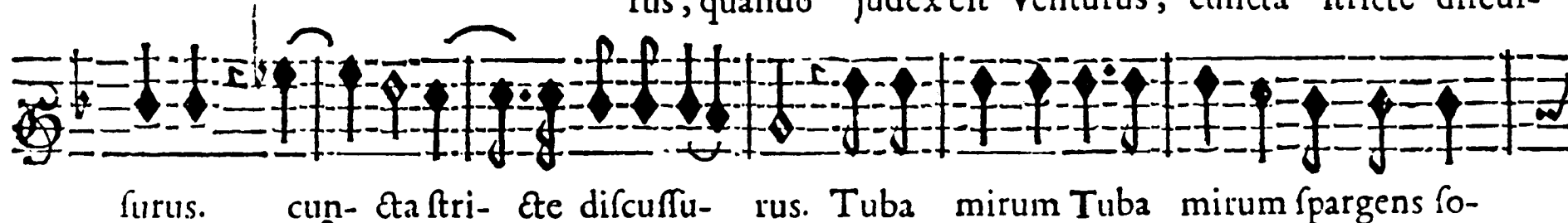
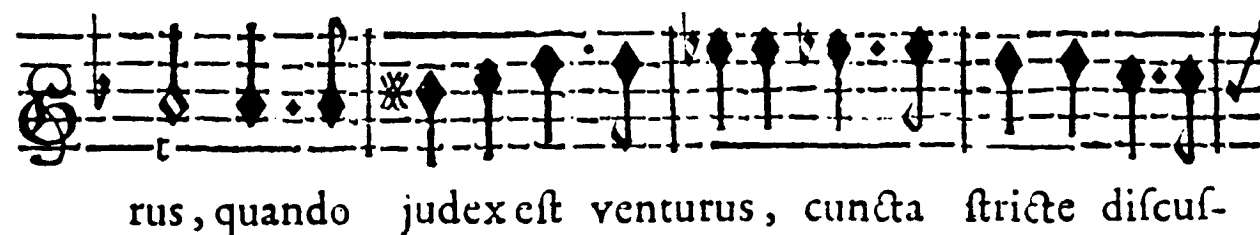
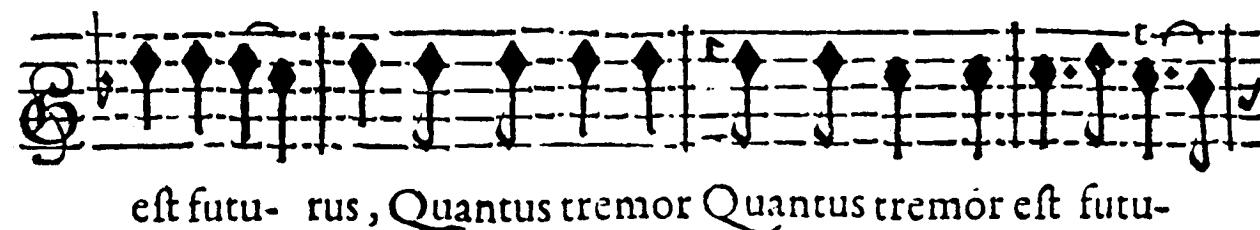


A P A R I S ,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

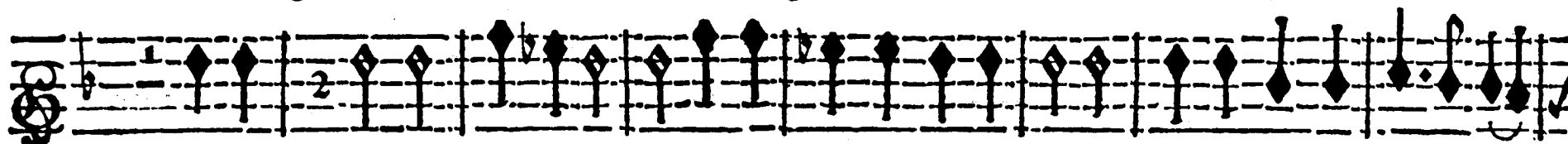
M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.

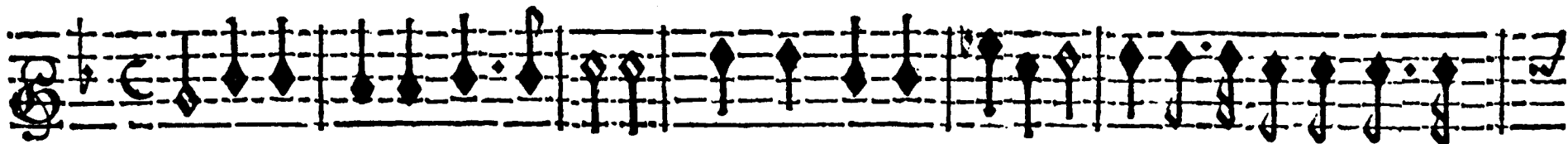




onum, coget omnes ante thro-num. coget omnes ante thro- num. 9



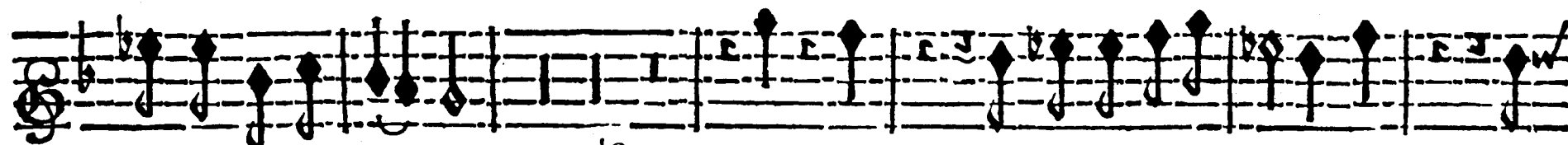
Liber scriptus proferetur, in quo totum continetur, unde mundus judice-



tur. Iudex ergo cum sedebit, quidquid latet, apparebit, nil inultum rema-



nebit. nil inultum remanebit. nil inultum remanebit. nil inultum remanebit. nil in-



ultum remane- bit. 10

Rex Rex tremendæ maiestatis, Rex tre-

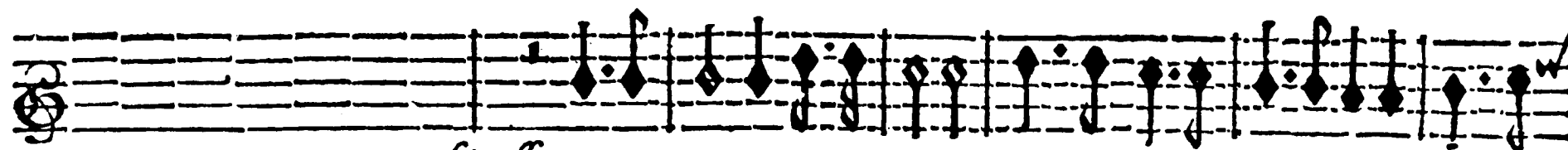


mendæ majesta- tis, 7

salva me fons pieta. tis. *Recordare. Tacet.*

DU PETIT CHOEUR.

39



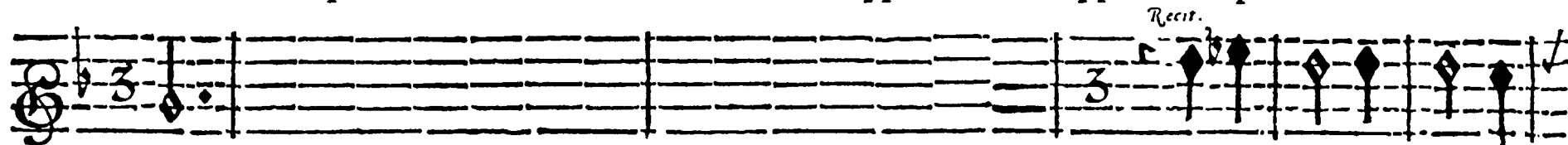
Querens me. Tacet. non sit cassus. Juste judex ultionis, donum fac remissionis, donum



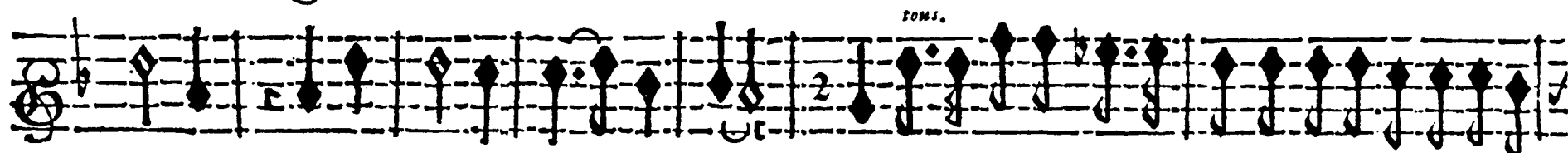
fac remissionis, ante diem rationis. In gemisco, tanquam



re- us, culpa rubet vultus me- us: supplicanti supplicanti par- ce De-



us. *Qui Mariam. Tacet. Preces mea. Tacet. cremer igne.* Inter oves locum



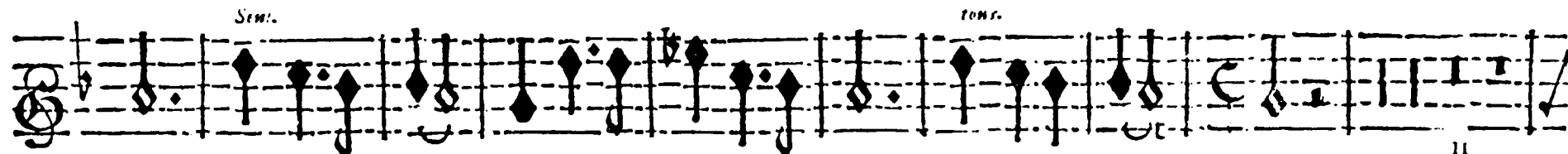
præsta, Inter oves lo- cum præ- sta, & ab hædis me sequestra, & ab hædis me se-



questra, ¹³ Confutatis maledictis, maledictis, flammis acribus addictis, Confu-



tatis maledictis, flammis acribus addi-ctis. *Voca me.* voca me voca



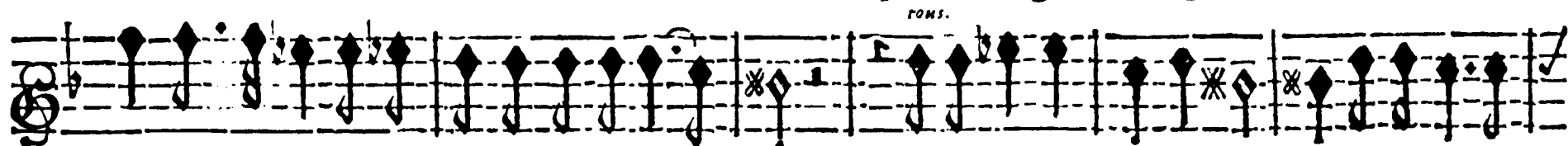
me cum benedi-ctis. voca me voca me cum benedi-ctis.



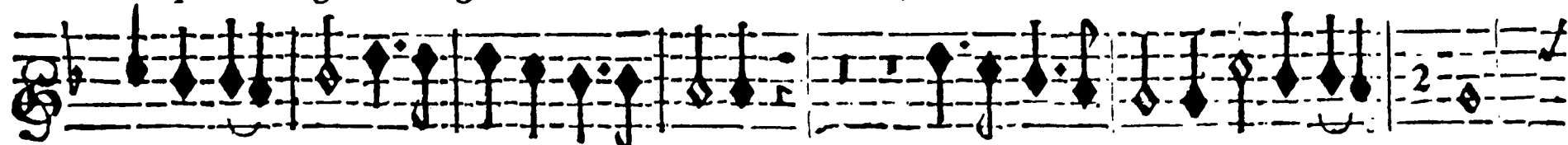
Lachrimosa di-es illa, Lachrimosa La-chrimosa di-es illa, Lachri-



mofa dies illa, Lachrimosa dies illa, qua resurget resurget ex favi-



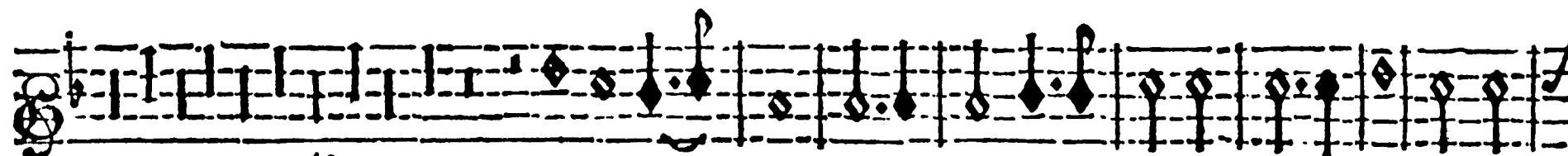
la, qua resurget resurget ex favi-la, judicandus homo reus: judicandus



homo re-us: huic ergo parce Deus parce parce Deus. parce De-us.

DU PETIT CHOEUR.

41

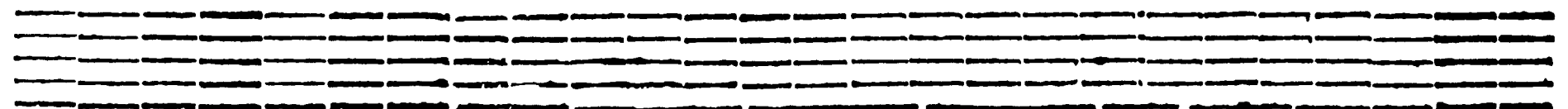
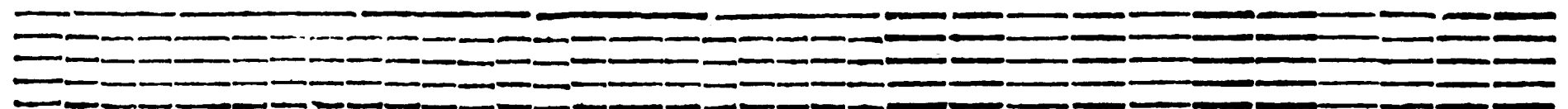
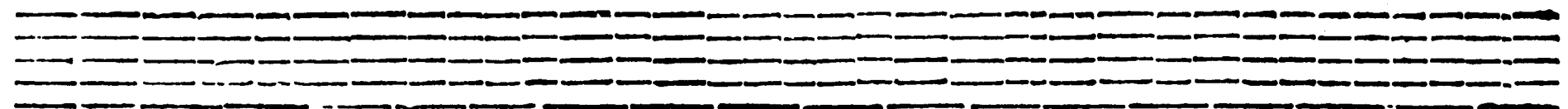
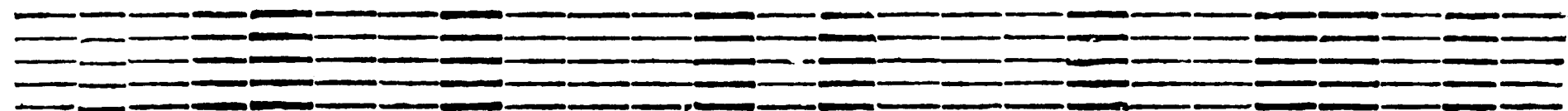


42

Pie Je- su Domine, Dona eis requiem. Dona



eis re- quiem. A- men. A- men. A- men. Amen. A- men.



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y,
70. Ex Libris M^o. Genovesæ Parisiensis. 1758.
M I S E N M U S I Q U E

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

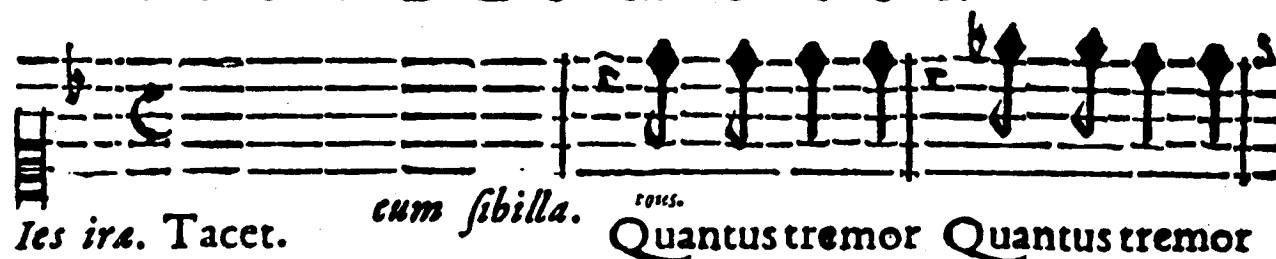
S E C O N D D E S S U S D U P E T I T C H O E U R .



A P A R I S ,
P a r C H R I S T O P H E B A L L A R D , s e u l I m p r i m e u r d u R o y p o u r l a M u s i q u e ,
r u e S . J e a n d e B e a u v a i s , a u M o n t P a r n a s s e .

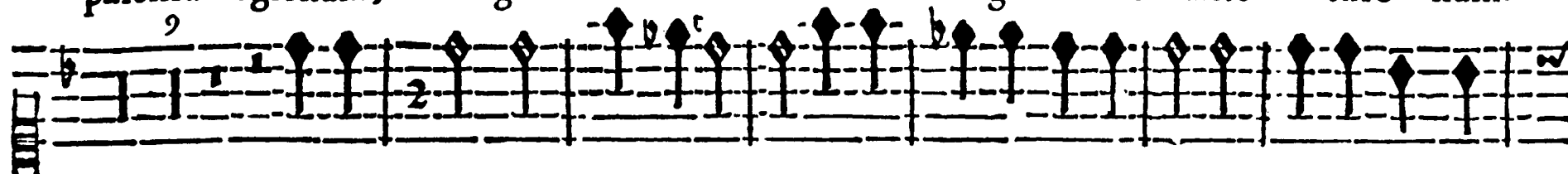
M . D C . L X X X I V .

Imprimez par exprés Commandement de Sa Majesté.

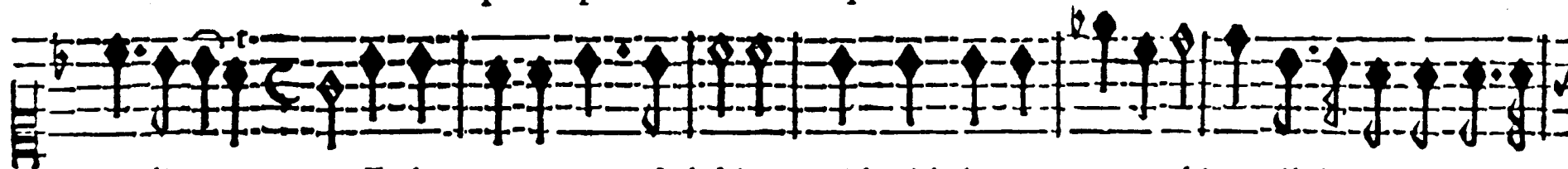




pulchra regionum, coget omnes ante thro- num. coget omnes ante thro- num.



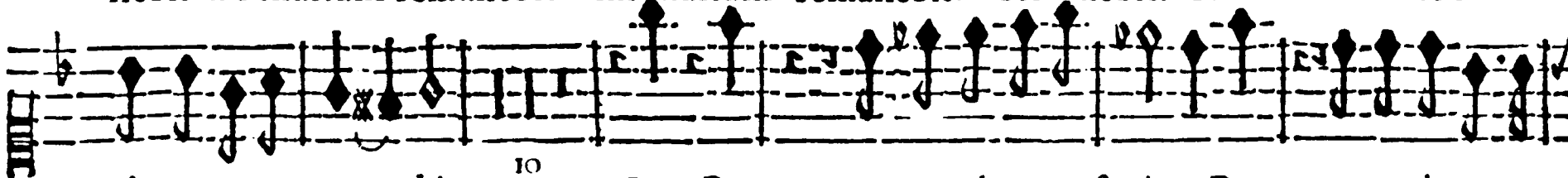
Liber scriptus proferetur, in quo totum continetur, unde mundus



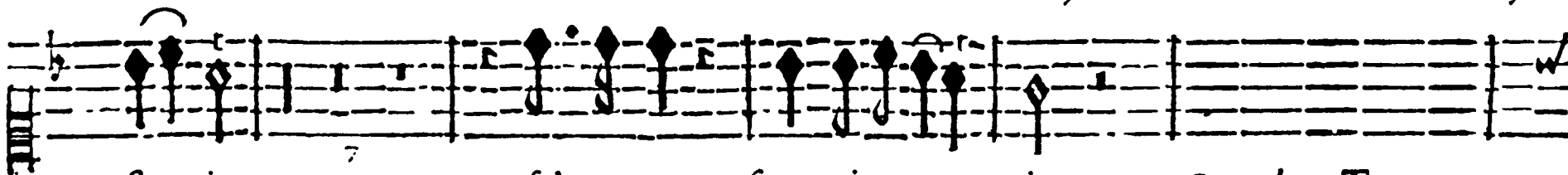
judice- tur. Judex ergo cum sedebit, quidquid later, apparebit, nil inultum rema-



nebit. nil inultum remanebit. nil inultum remanebit. remanebit. remanebit. nil in-



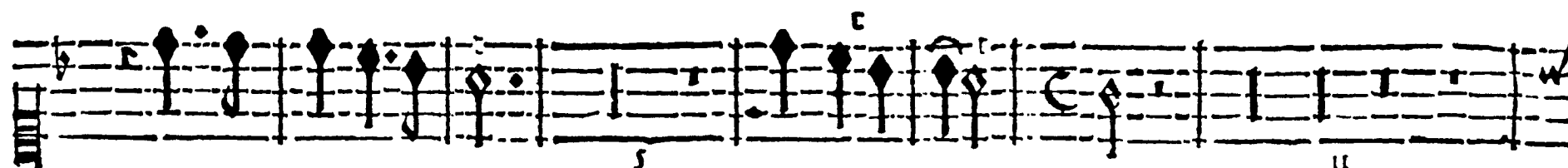
ultum remane- bit. ¹⁰ Rex Rex tremendæ majestatis, Rex tremendæ maje-



sta- tis, ⁷ salva me fons pieta- tis. *Recordare Tacet.*

DU PETIT CHOEUR.

Querens me. Tacet. non sit cassus. Juste ^{rous.} *judex ultionis, donum fac remissionis,*
donum fac remissionis, ante diem ratio- nis. Ingemisco. Tacet.
Qui Mariam. Tacet. Preces mea. Tacet. Inter oves.
& ab hædis me sequestra & ab hædis me se- questra.
Confutatis maledictis, maledictis, flammis acribus addictis, Confu-
tatis maledictis, flammis acribus addi- ctis. Voca me.



DU PETIT CHOEUR.

The musical score is written for a small choir. The first staff contains the melody for the first line of the text, with lyrics written below it. The second staff contains the melody for the second line of the text, also with lyrics below it. Below these two staves are four sets of empty musical staves, each consisting of a five-line staff with a treble clef and a key signature of one flat (B-flat).

Pie Je- su Domine, dona eis requiem. dona eis re- quiem.

A- men. A- men. A- men. Amen. A- men.

M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .
M I S E N M U S I Q U E

40. In Libris S^{ae} Genovefae Parisiensis. 1753.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

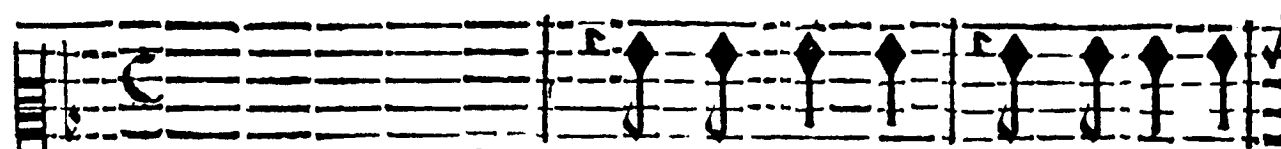
H A V T E - C O N T R E D U P E T I T C H O E U R .



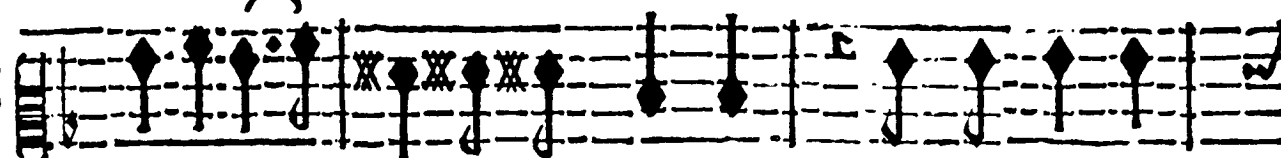
A P A R I S ,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

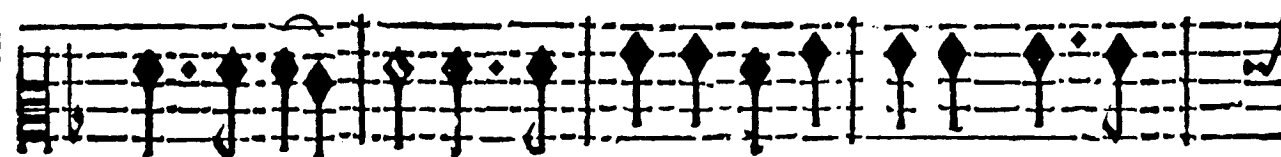
Imprimez par exp^{rs} Commandement de Sa Majesté.



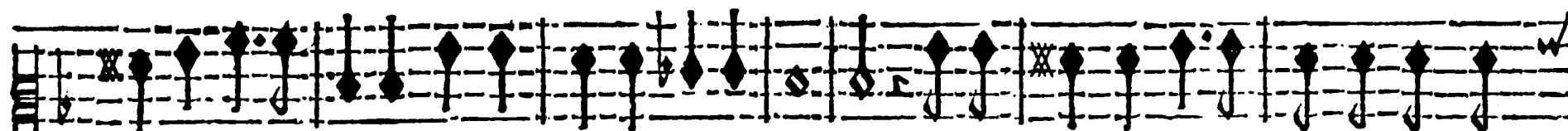
Ies ira Tacet. *cum sibilla.* ^{rous} Quantus tremor Quantus tremor



est futu- rus, Quantus tremor Quantus tremor



est futu- rus, quando judex est venturus, cuncta



stricte discussurus. cuncta stricte discussurus. Tuba mirum Tuba mirum spargens



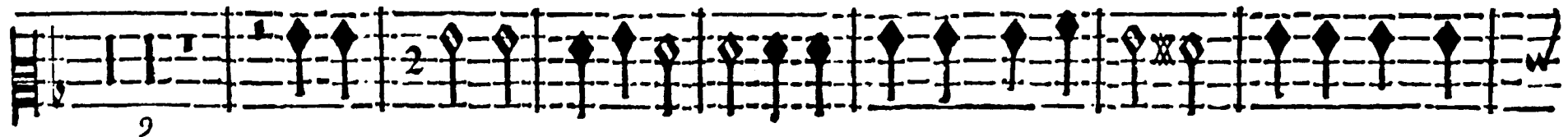
sonum, spargens sonum spar- gens so- num, Tuba mirum spargens sonum,



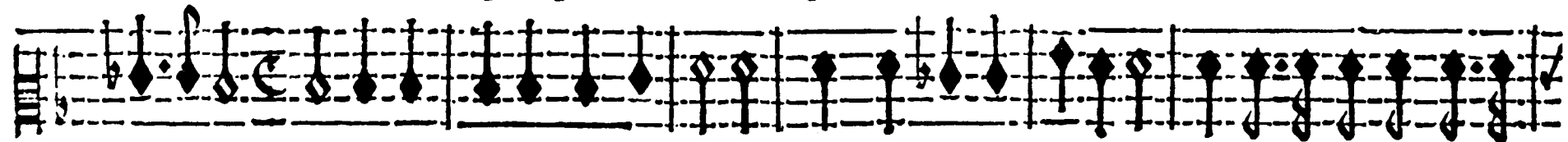
spargens spargens sonum, Tuba mirum spargens spargens so- num, per sepulchra regi-



onum , coget omnes ante thro- num.coget omnes ante thro- num.



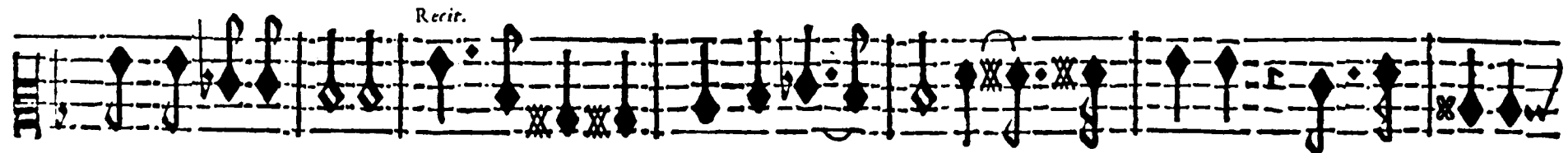
Liber scriptus proferetur , in quo totum continetur , unde mundus



judice- tur. Judex ergo cum sedebit , quidquid latet apparebit. nil inultum rema-



nebit nil inultum remanebit. nil inultum remanebit. nil inultum remanebit. nil in-



ultum remanebit. Quid sum miser tunc dictu- rus? Quid sum miser tunc dicturus?

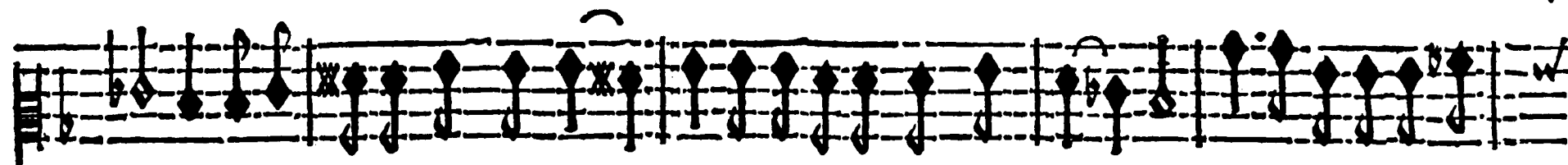


Quem patronum rogaturus? Quem patronum rogaturus? cum vix justus sit secu- rus.

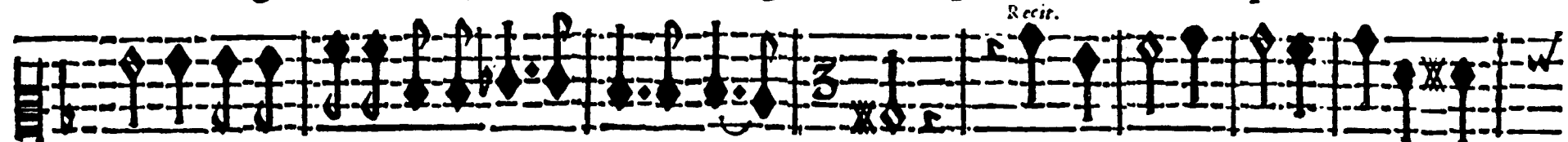
fit secu- rus. Rex Rex tremendæ majesta- tis, Rex tremendæ maje-
sta- tis, 7 salva me fons pieta- tis. II Quærens
me, sedi- sti lassus, Quærens me sedi- sti lassus, redemisti, redemisti, crucem passus: rede-
misti, crucem pas- sus: tantus labor non sit cas- sus. tantus labor tantus labor
non sit cas- sus. Juste judex ultionis, donum fac remissionis, donum fac re-
missionis. ante diem ante diem ratio- nis. Ingemisco, tanquam reus, tanquam

DU PETIT CHOEUR.

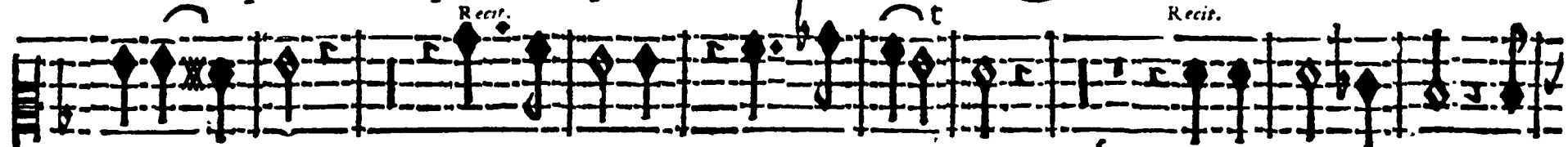
47



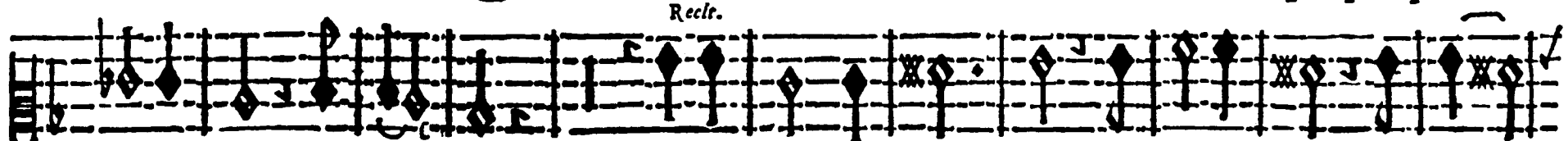
reus, Ingemisco, tanquam re- us, Ingemisco tanquam re- us, culpa rubet vultus



meus: suplicanti. suplicanti. parce De- us. Qui Mariam absolui- sti, ab-



solui- sti, Qui Mariam ab- solui- sti. mihi quoque spem de-



disti. spem dedi- sti. mihi quoque spem spem dedisti. spem dedi-

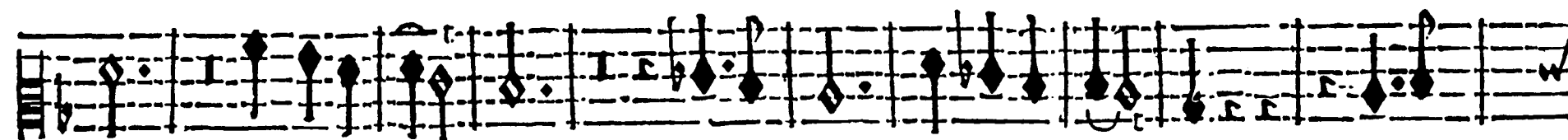
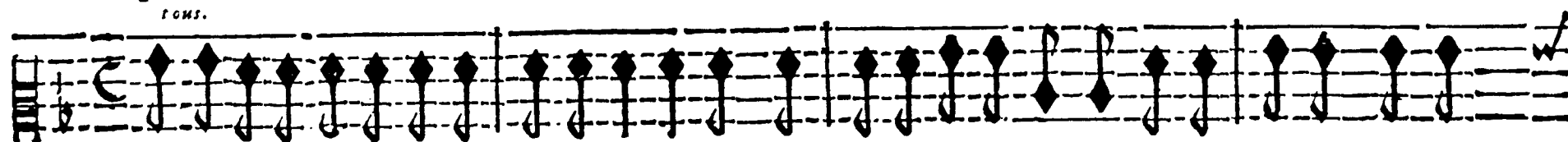
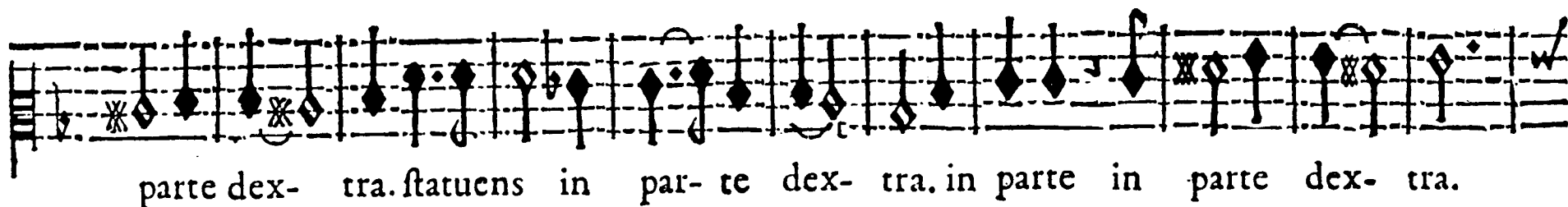


sti. Inter oves lo- cum præsta, Inter oves lo- cum



præ- sta, & ab hœdis me sequestra, & ab hœdis me se- questra, statuens in

HAUTE-CONTRÉ



Tout.



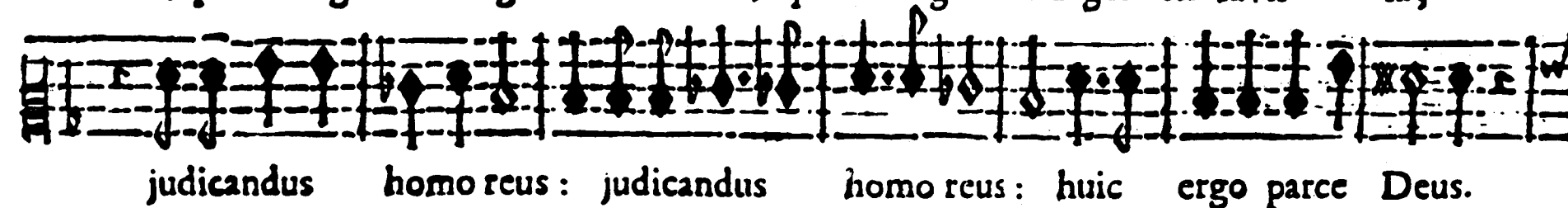
me voca me cum benedi- tis. Lacrymo-



la dies illa, Lacrymosa dies illa, di- es illa, Lacrymosa dies il-

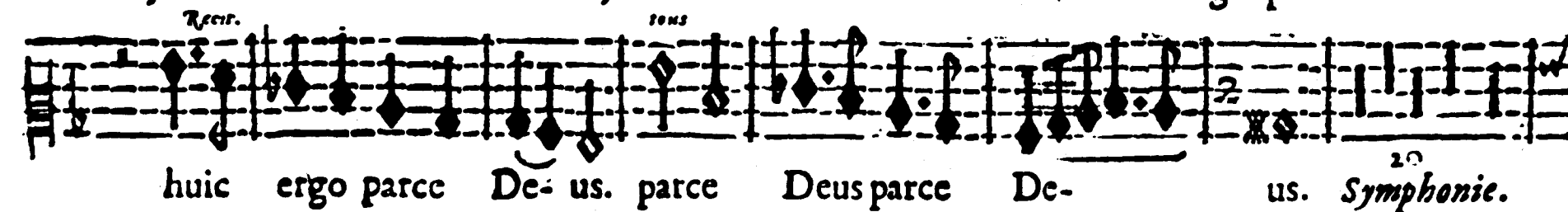


la, qua resurget resurget ex favilla, qua resurget resurget ex favil- la,



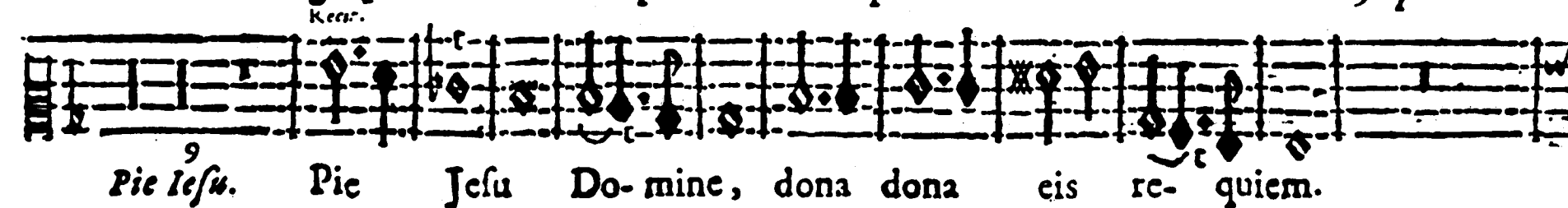
judicandus homo reus : judicandus homo reus : huic ergo parce Deus.

Recit.



huic ergo parce De- us. parce Deus parce De- us. Symphonie.

Recit.

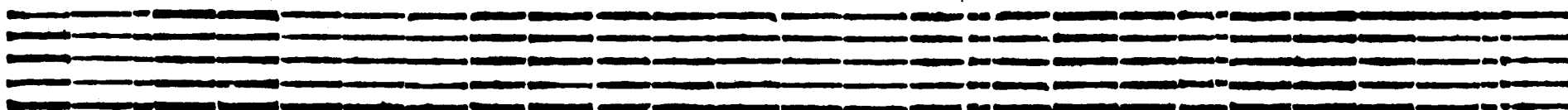
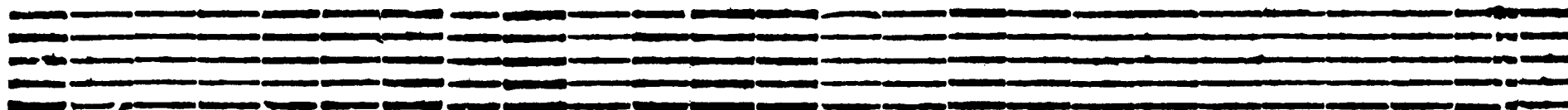
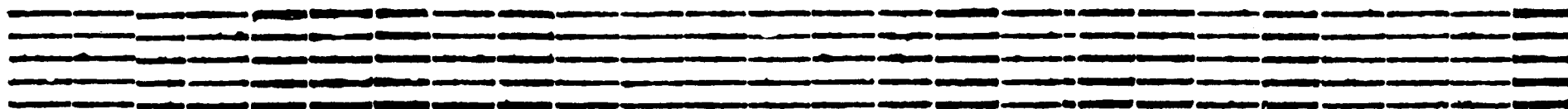
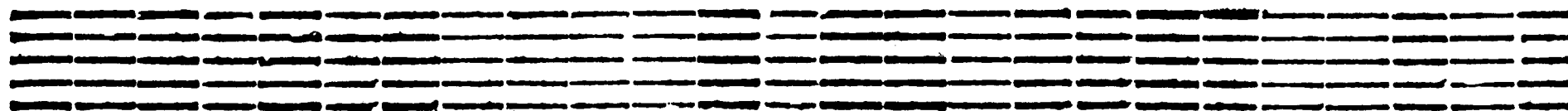


Pie Iesu. Pie Jesu Do- mine, dona dona eis re- quiem.

H A U T E - C O N T R E



Pi- e Je- su Domine, dona eis requiem do- na eis dona
eis re- quiem. A- men. A- men. Amen.



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .

M I S E N M U S I Q U E

40. de Libris Hœ. Gonuœ. Parisiensis. 1753.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

T A I L L E D U P E T I T C H O E U R .



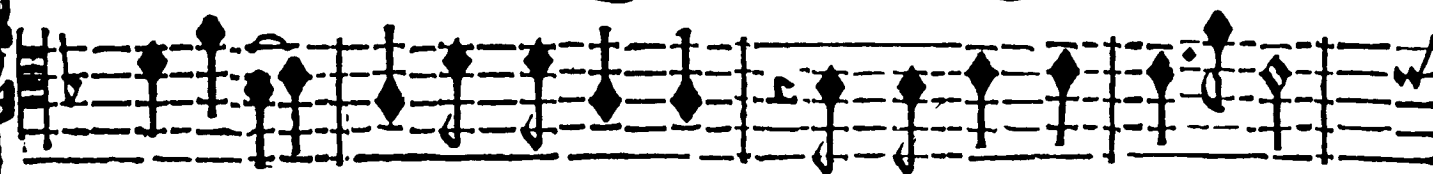
A P A R I S ,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

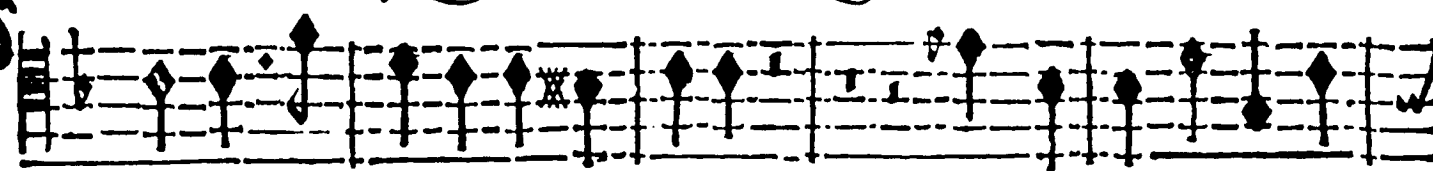
Imprimez par exprès Commandement de Sa Majesté.



ies ira. Tacet. cum sibilla. Quantus tremor Quantus tremor



est futu- rus, Quantus tremor. Quantus tremor est futu-



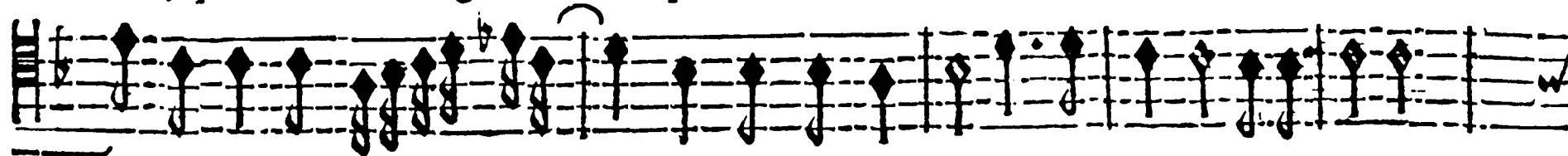
rus, quando iudex est venturus, cuncta cuncta stricte



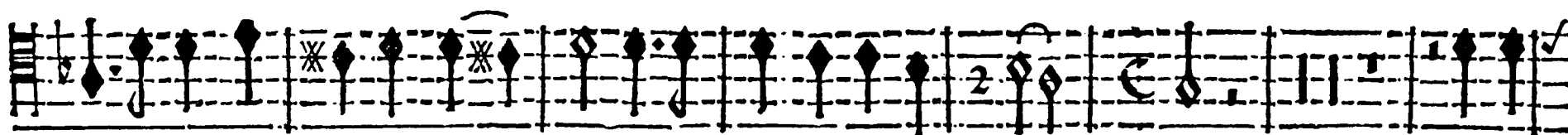
dis- cu- su- rus. Tuba mirum Tuba mirum spargens sonum, spargens so-



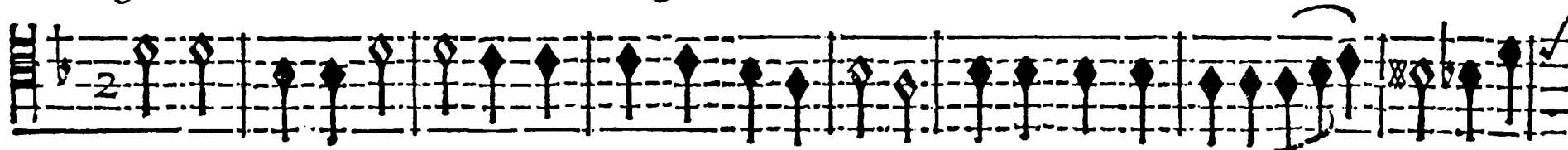
num, spar- gens sonum, spar- gens sonum, Tuba mirum spar-



gens sonum, spar- gens spargens sonum, per sepulchra regionem,



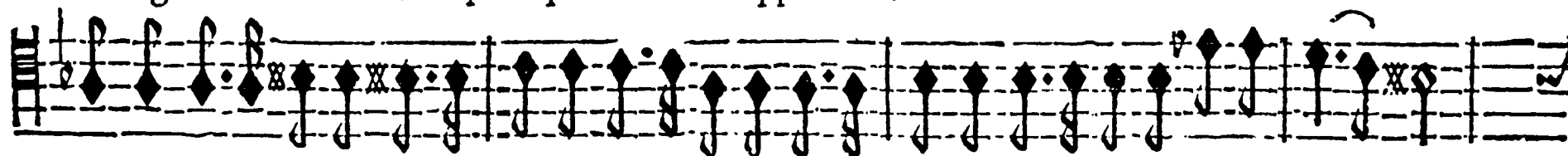
coget omnes ante thro- num. coget omnes ante thro- num. ⁹ Liber



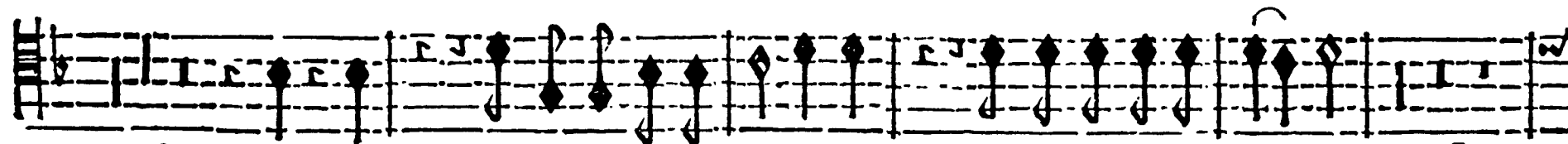
scriptus proferetur, in quo totum continetur. unde mundus judice- tur. iudex



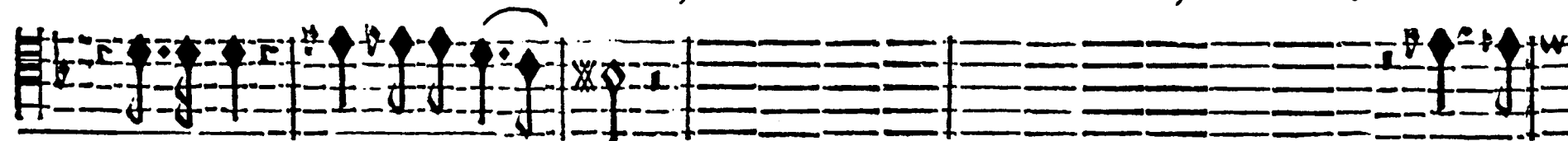
ergo cum sedebit, quid quid latet apparebit, nil inultum remanebit. nil in.



ultum remanebit. nil inultum remanebit. nil inultum remanebit. remane- bit.



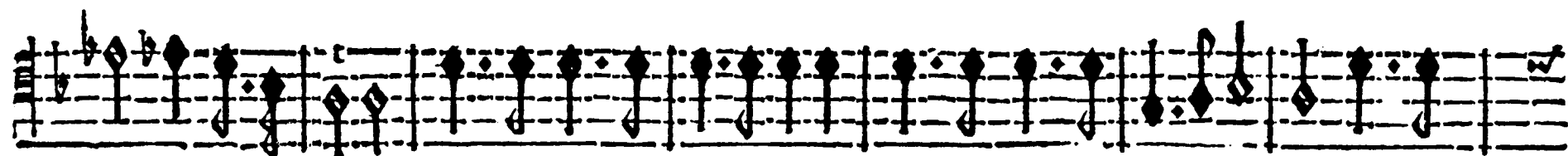
Rex Rex tremendæ majestatis Rex tremendæ majesta- tis, ⁷



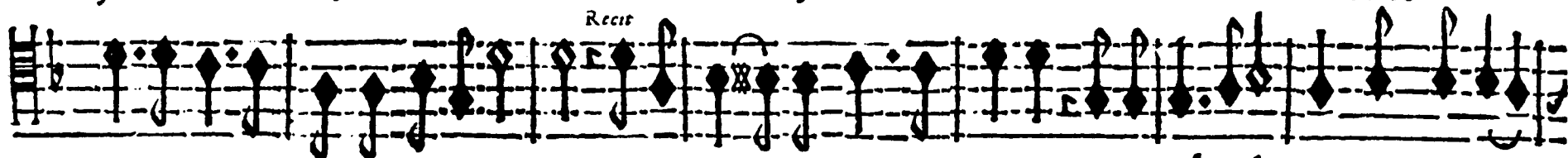
salva me fons pieta- tis. *Recordare. Tacet. Quærens me. Tacet. non sit cassus.* Juste

DU PETIT CHOEUR.

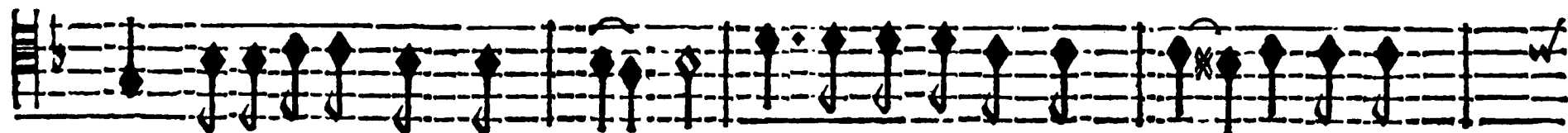
41



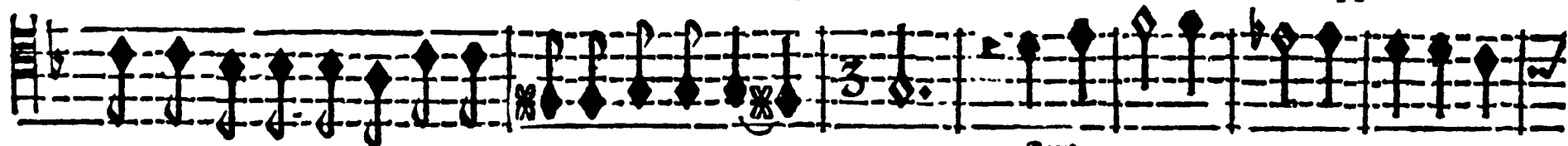
judex ultionis, donum fac remissionis, ante diem rationis ante



diem ante diem rationis. *Recit.* Ingemisco, tanquam reus, Ingemisco, tanquam re-



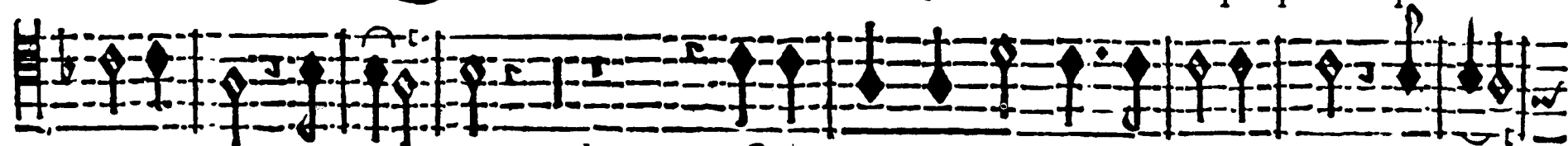
us, Ingemisco, tanquam re- us, culpa rubet vultus me- us: suppli-



canti parce Deus. supplicanti parce De- us. *Recit.* Qui Mariam absoluiſti, ab-



solui- ſti, *Recit.* Qui Mariam absolui- ſti, *Recit.* Mihi quoque spem de-



diſti. spem dedi- ſti. *Recit.* mihi quoque spem spem dediſti. spem dedi-

Recit.

sti Preces meæ non sunt di- gnæ, Preces meæ non sunt dignæ, non sunt

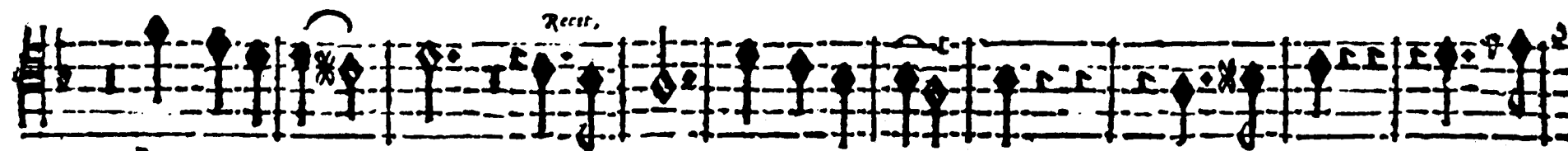
dignæ, non sunt di- gnæ, sed tu bonus fac benigne, fac beni- gne, ne perenni

cremeri- gne. ne peren- ni cre- meri- gne. *Recit.* Inter oves locum

præsta, Inter oves locum præ- sta, & ab hædis me sequestra, & ab hædis me se-

questra, *1)* Confutatis maledictis, maledictis, Confutatis male-

dictis, flammis acribus addi- ctis, *Recit.* voca me voca me cum benedi- ctis.



Recit.
cum benedi- ctis. voca me cum benedi- ctis. voca me voca



me voca me cum benedi- ctis. voca me voca me cum benedi- ctis.



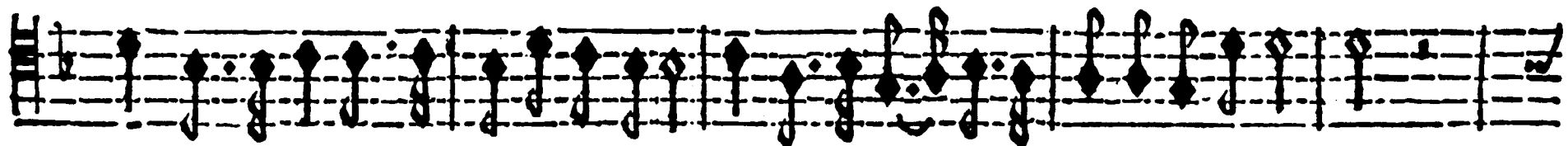
voca me voca me cum benedi- ctis.

Recit.

Lacrymosa



dies illa, Lacrymosa Lacrymosa dies il- la, Lacrymosa dies il-



la, qua resurget resurget ex favilla, qua resur- get resurget ex favil- la,



judicandus homo reus: judicandus homo reus: huic ergo parce Deus.

TAILLE DU PETIT CHOEUR.

Tous. *Recit.*

parce Deus parce parce De- us. *Symphonie.* Pie Jesu Do- mine, dona
 dona eis re- quiem. 10 Pi- e Je- su Domine, Pi- e
 Jesu Domine, dona eis requiem. dona eis re- quiem. A-
 men. A- men. A- men. men.

M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .

M I S E N M U S I Q U E

40. Ex. Libris M^{re} Genevieve Pautier 1753.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

B A S S E D U P E T I T C H O E U R .

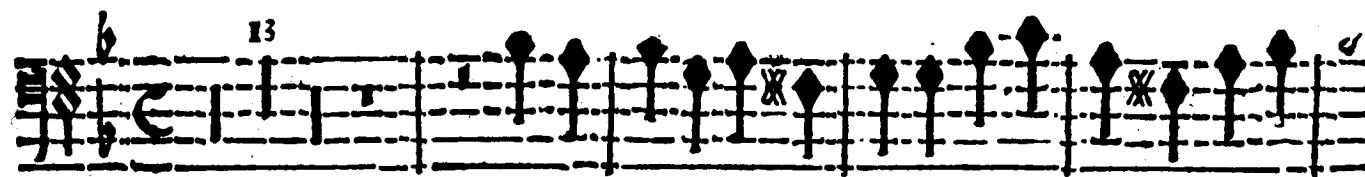


A P A R I S ,

Par CHRISTOPHE BALLARD, scul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par exprés Commandemens de Sa Majesté.



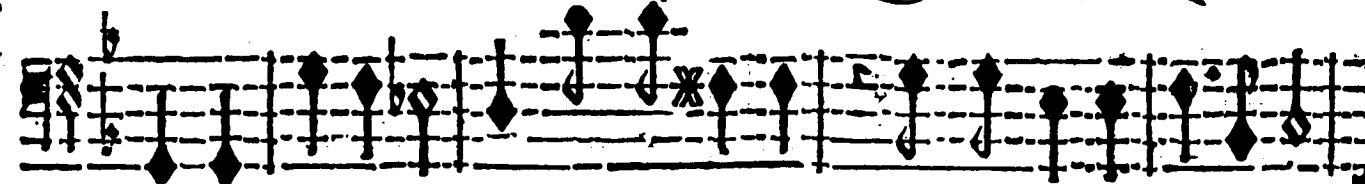
Symphonie.

Recit.

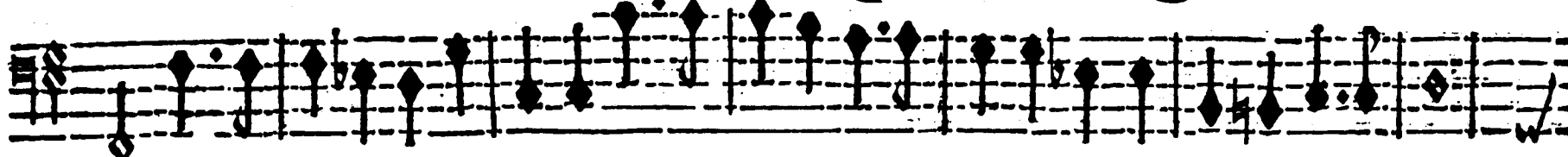
Ies iræ dies illa, Solvet sæclum in fa-



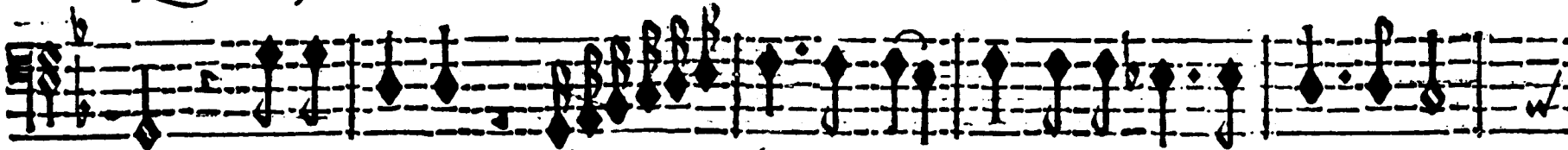
vil- la, Teste David cum sybil- la. Quantus tremor Quantus



tremor est futururus, Quantus tremor Quantus tremor est futu-

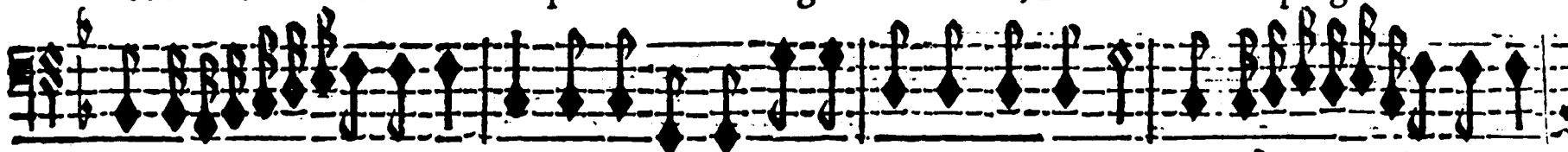


rus, Quando iudex est venturus, Cuncta stricte discussurus. Cuncta stricte discussu-



rus. Tuba mirum spar-

gens so- num, Tuba mirum spargens so-



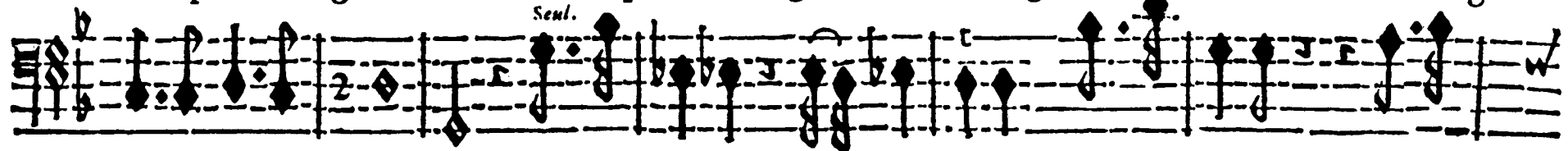
num spar-

gens sonum, Tuba mirum Tuba mirum spargens sonum, spar

gens so.



num, spar- gens sonum, Per sepulchra regionum, Coget omnes ante thronum. Coget



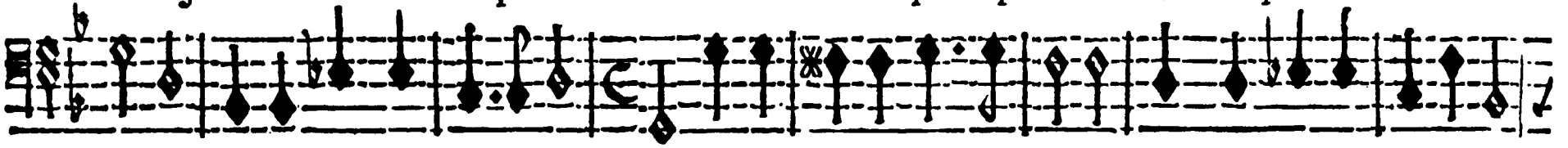
omnes ante thronum. Mors stupebit & natura, Mors stupebit & na-



tura, Cum resur- get creatura, Judicanti ref- ponfu-



ra. Judicanti ref- ponfu- ra. Liber scriptus proferetur, In quo totum conti-



netur: Unde mundus judice- tur. Judex ergo cum sedebit, Quidquid later appare-



bit, Nil inultum remanebit. Nil inultum remanebit. Nil inultum remanebit. Nil in-



ultum remanebit. Nil inultum remanebit. *Quid sum.* Rex Rex tremendæ maje-



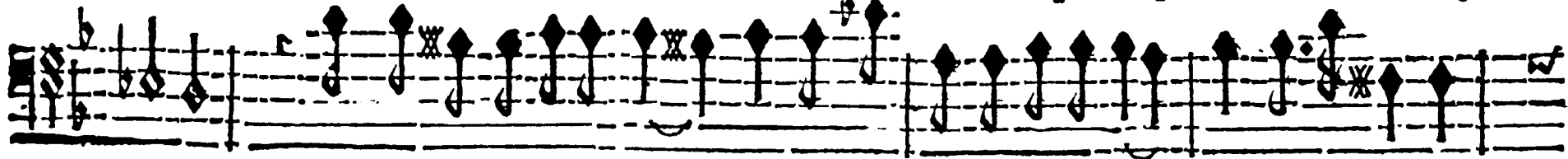
statis, Rex tremendæ majestatis Qui salvandos salvas gratis,



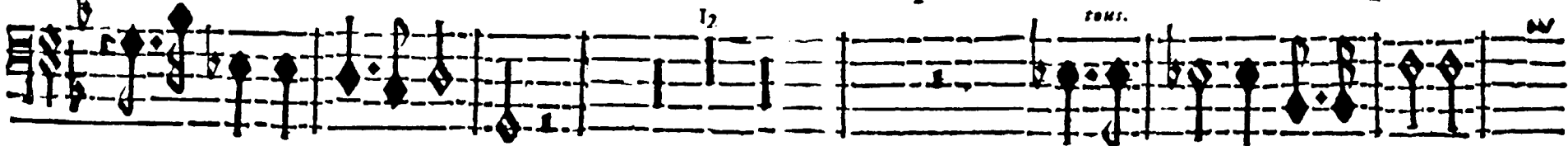
Salva me fons pi- etatis; Salva me Salva me fons pi- eta-



tis. Salva me fons pietatis. Recordare Recordare Jesu pie, Recordare Jesu



pie, Quod sum causa tuæ vi- æ, Ne me perdas illa di- e. Ne me perdas



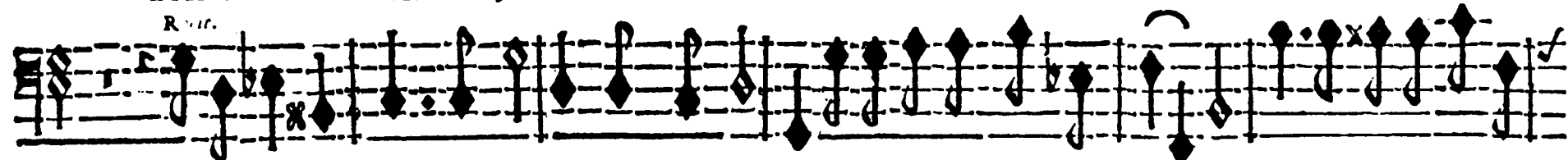
Ne me perdas illa die.

Quærens me.

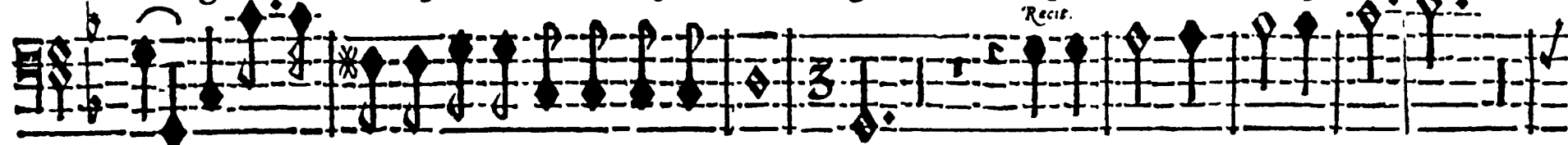
Iuste iudex ultionis,



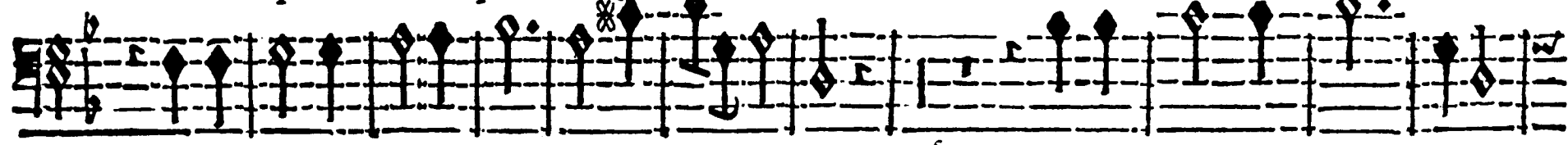
donum fac remissionis, donum fac remissionis. ante diem rationis.



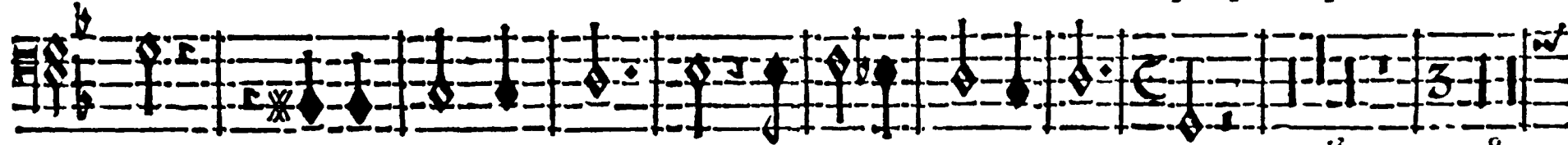
Ingemisco, tanquam reus, tanquam reus, Ingemisco, tanquam re- us, culpa rubet vultus



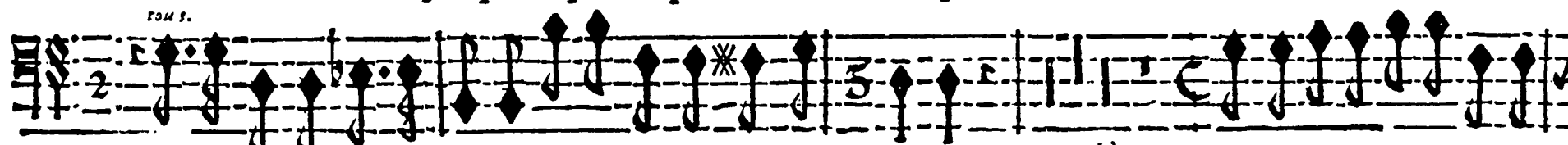
me- us : suplicanti. suplicanti. parce De- us, Et latronem exaudisti.



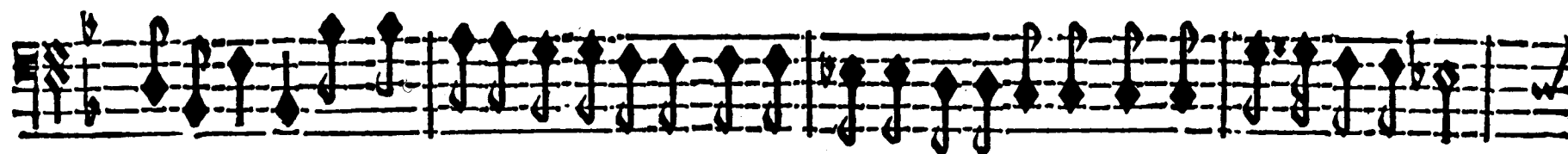
Et latronem exaudisti. exau- disti. mihi quoque spem dedi-



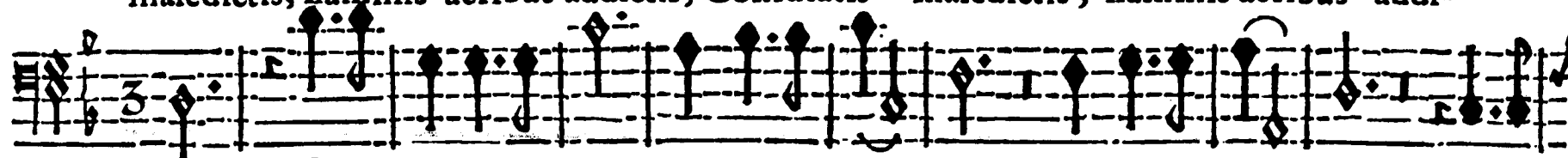
sti. mihi quoque spem spem dedisti. spem dedi- sti. *Preces mea. Inter oves.*



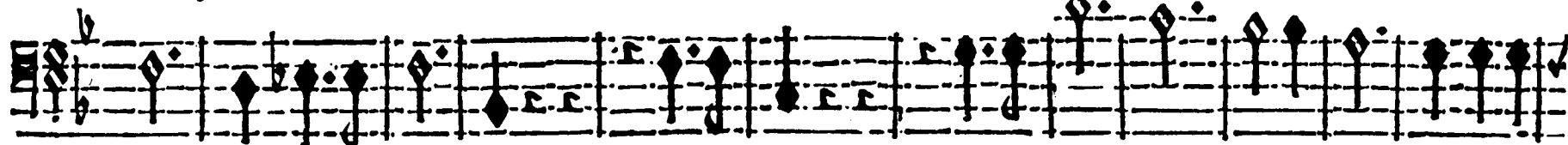
Et ab hædis me sequestra, Et ab hædis me se- questra. Confutatis maledictis,



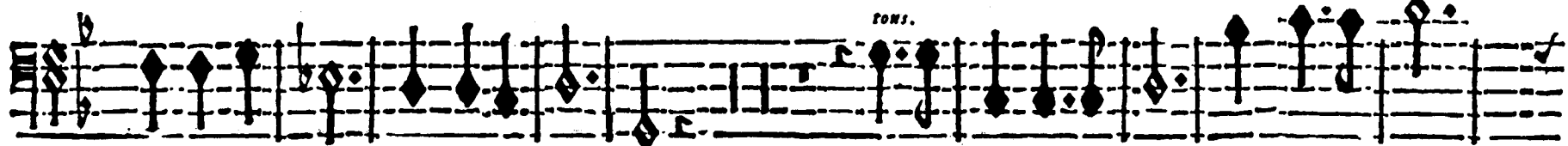
maledictis, flammis acribus addictis, Confutatis maledictis, flammis acribus addi-



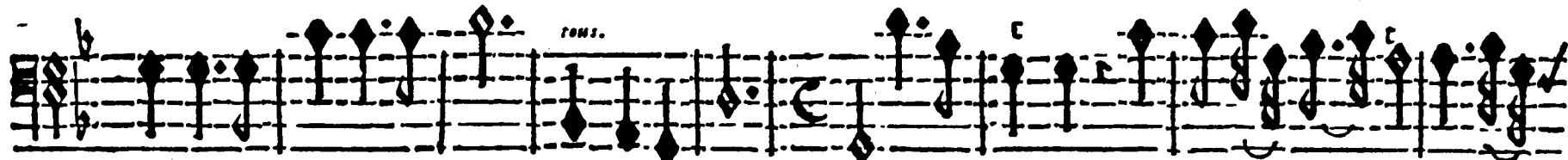
ctis, *Recit.* voca me voca me cum benedi- ctis. cum benedi- ctis. voca



me cum benedictis. voca me voca me cum benedictis. voca



me voca me cum benedictis. *9* *Recit.* voca me voca me cum benedi-



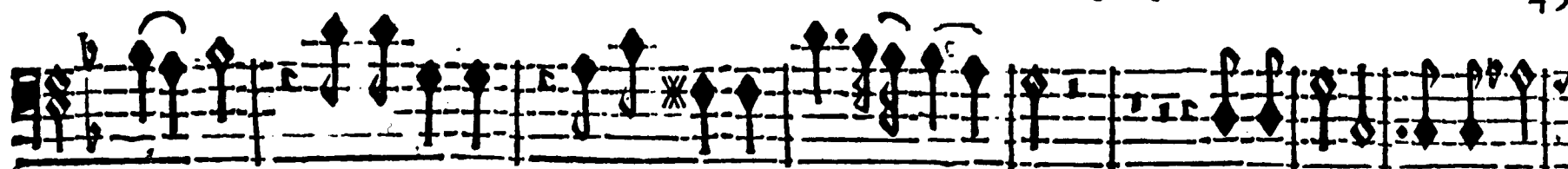
ctis. voca me voca me cum benedi- ctis. *Recit.* Oro suplex & a- cli- nis, Oro



suplex & accli- nis, cor contritum quasi ci- nis, cor contritum quasi

DU PETIT CHOEUR.

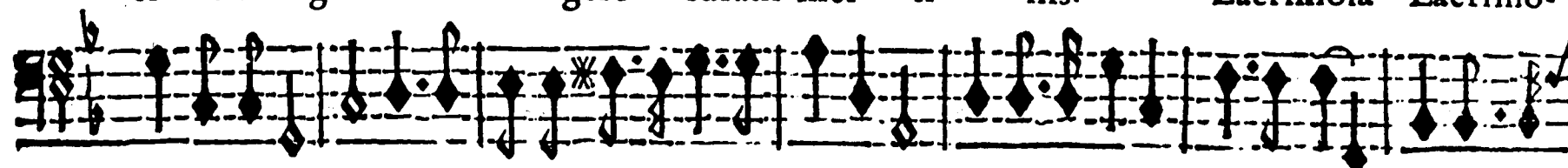
49



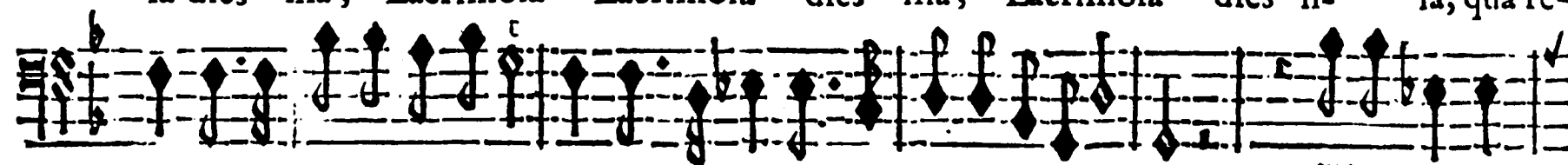
ci- nis: gere curam gere curam mei fi- nis.

Recit.

Lacrimosa Lacrimo-



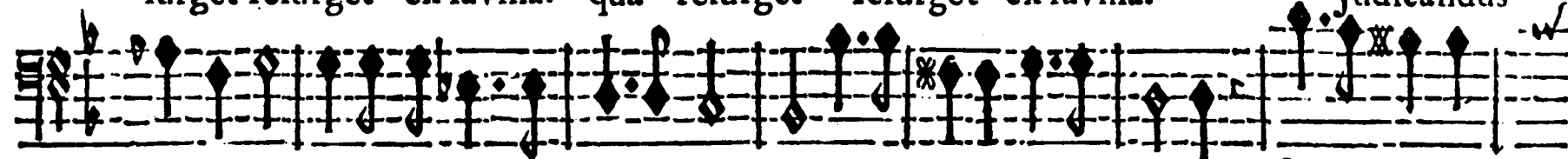
sa dies illa, Lacrimosa Lacrimosa dies illa, Lacrimosa dies il- la, qua re-



surget resurget ex favilla. qua resurget resurget ex favilla.

Recit.

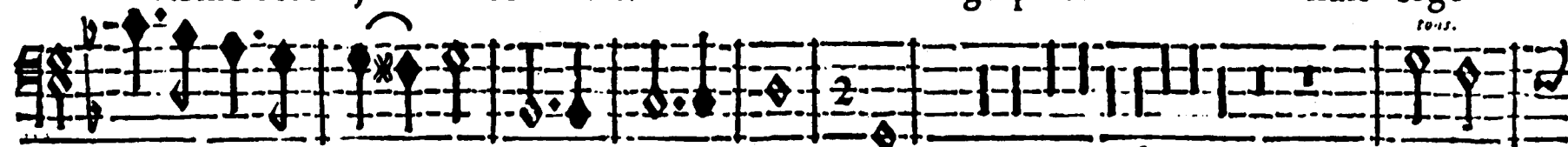
Judicandus



homo reus: judicandus homo re- us: huic ergo parce Deus. huic ergo

Recit.

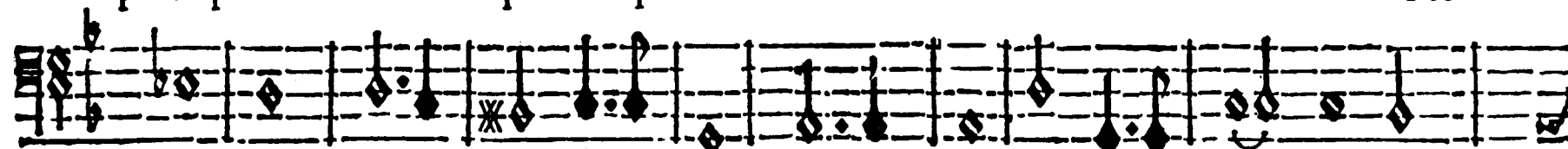
Recit.



parce parce De- us. parce parce De- us.

39

Pie



Jesu Domine, Domine, dona eis requiem. dona

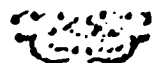
G

M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y.
M I S E N M U S I Q U E

33. Ex. Libris Sta. Genovesæ. p. v. d. i. c. 1753.

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

D E S S U S D U G R A N D C H O E U R.

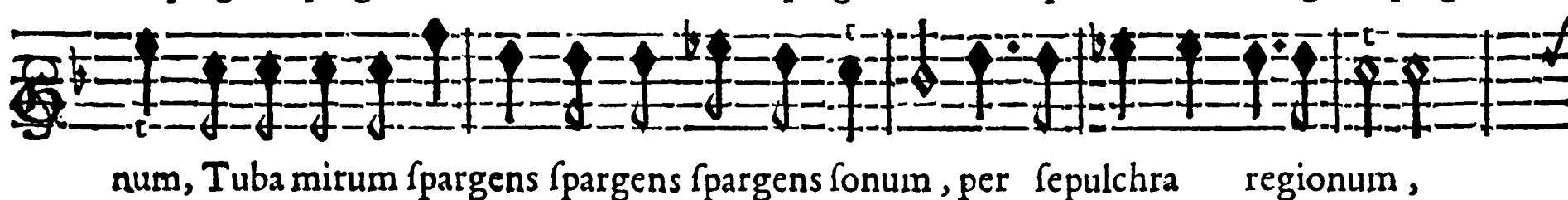
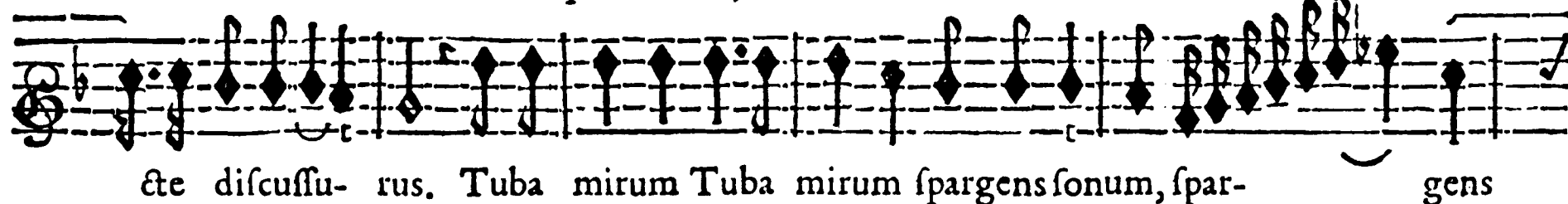


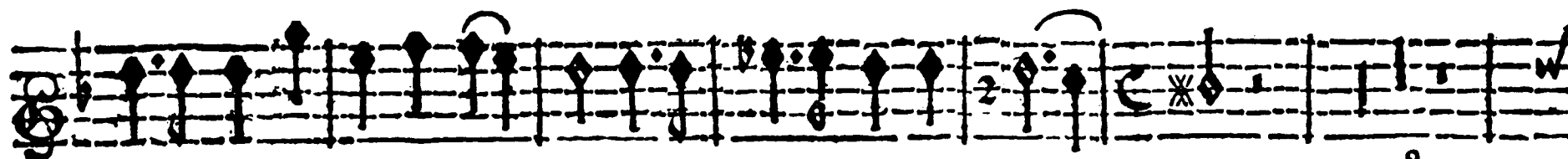
A P A R I S,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

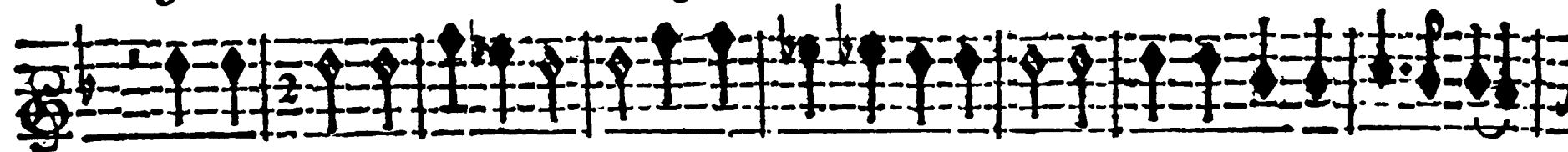
M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.





Coget omnes ante tro-num. Coget omnes ante tro- num.



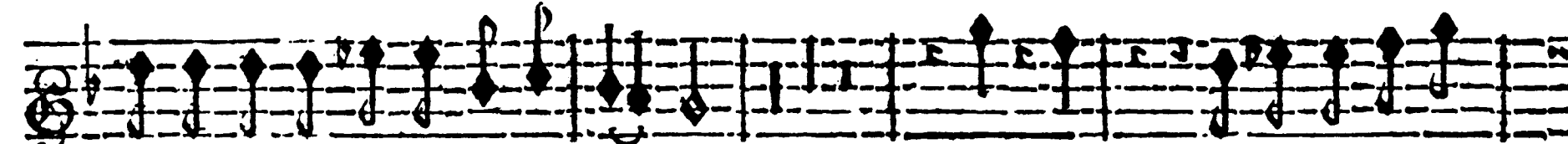
Liber scriptus proferetur, In quo totum continetur, Unde mundus judice-



tur, Judex ergo cum fedebit, Quidquid latet apparebit, Nil in-

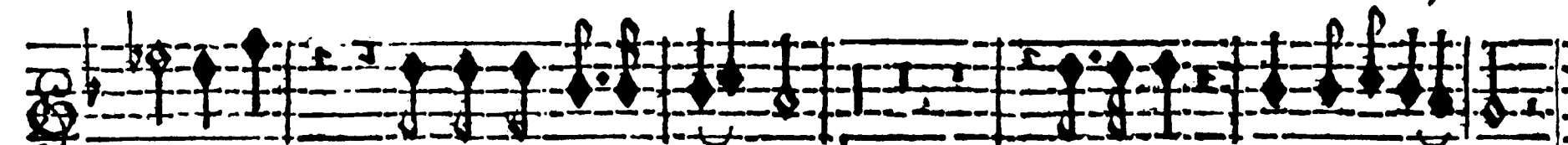


ultum remanebit. Nil inultum remanebit. Nil inultum remanebit. Nil in-



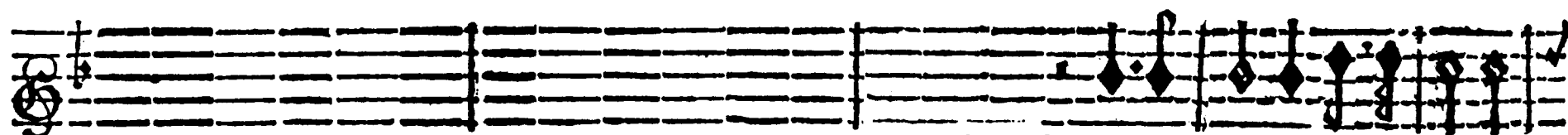
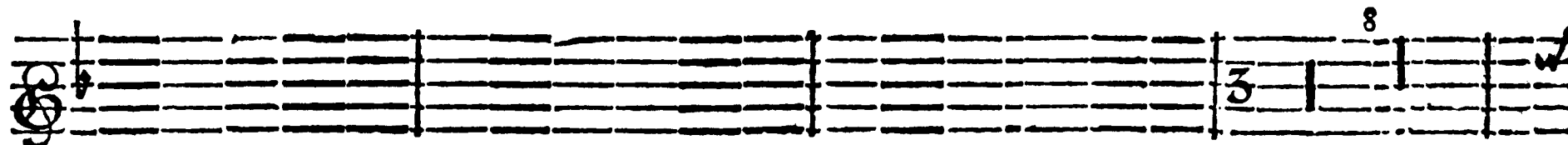
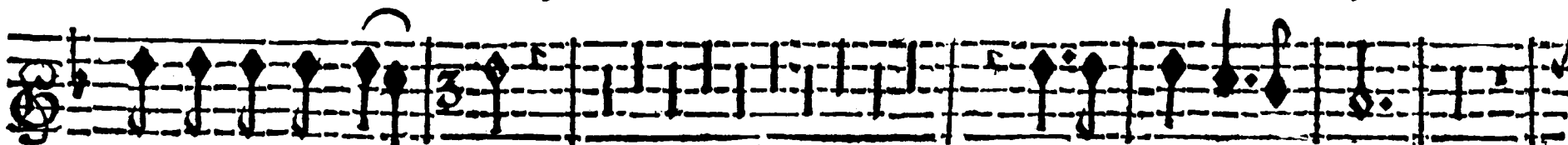
ultum remanebit. remane- bit.

Rex Rex tremendæ majes-



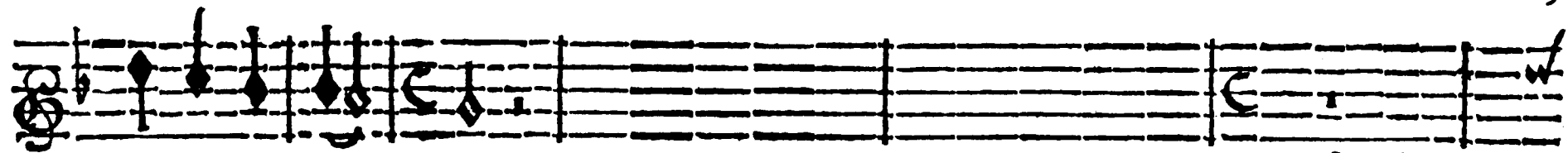
tatis, Rex tremendæ majesta- tis,

Serva me fons pieta- tis.

*Recordare. Tacet.**Quaerens me. Tacet.**Non sit cassus.**Iuste iudex ultionis,**Donum fac remissionis, Donum fac remissionis, Ante diem ratio- nis.**Ingemisco. Tacet.**Qui Mariam. Tacet.**Preces mea. Tacet.**Inter oves.**Et ab hædis me sequestra. Et ab hædis me se- questra.**Confutatis maledictis, maledictis,**Confutatis maledictis, Flammis**acribus addi- etis,**Voca me Voca me*

D U G R A N D C H O E U R.

35



cum benedi- tis. *Oro suplex.* Tacet. *Lacrimosa.* Tacet. *ex favilla.*

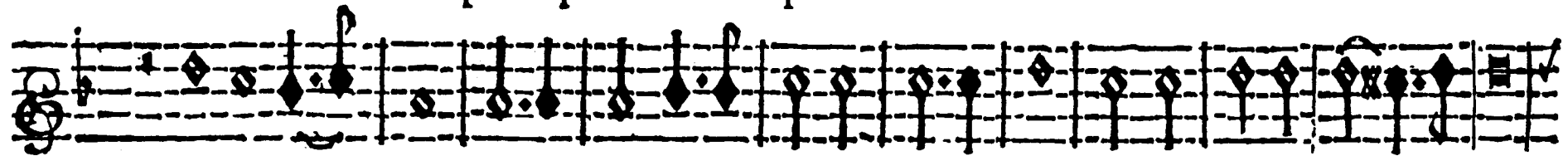


Judicandus homo reus: Judicandus homo re- us: Huic ergo parce

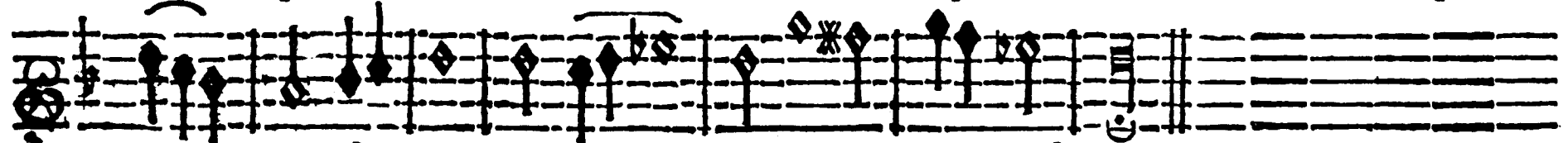


Deus. parce parce Deus. parce De- us.

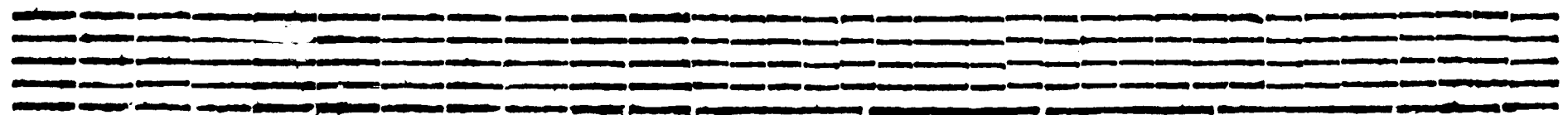
42



Pie Je- su Domine, Dona eis requiem. Dona eis re- quiem.



A- men. A- men. A- men. Amen. A- men.



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.

M I S E N M U S I Q U E

33. In libro M^{re} Genovesæ Parisiensis. 1733.

*Par Monsieur DE LVLLY Escuyer; Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

H A V T E - C O N T R E D U G R A N D C H O E U R .



A P A R I S ,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

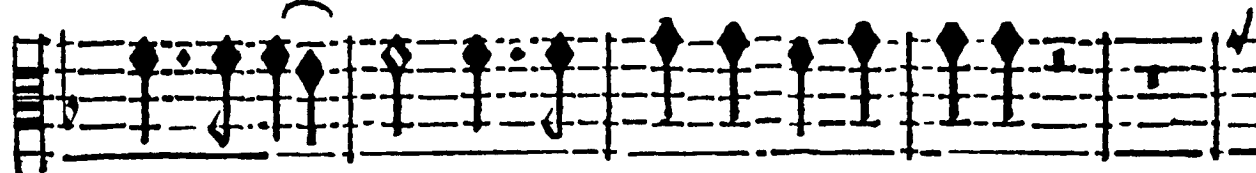
Imprimez par exprés Commandement de Sa Majesté.



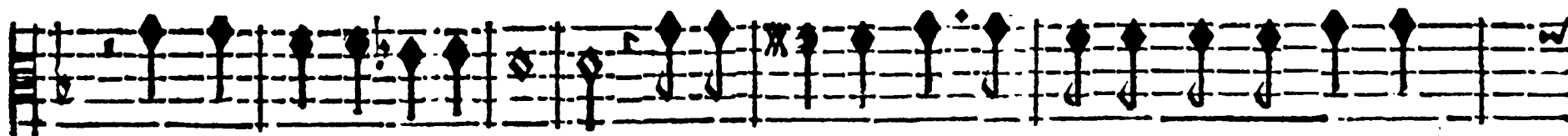
les ira. Tacet. cum sibilla. rous. Quantus tremor Quantus tremor



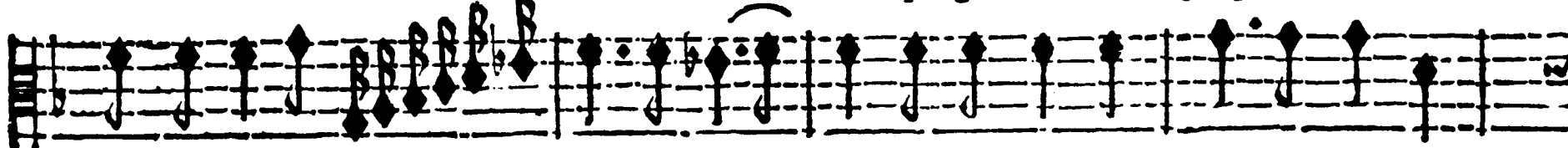
est futu- rus, Quantus tremor Quantus tremor



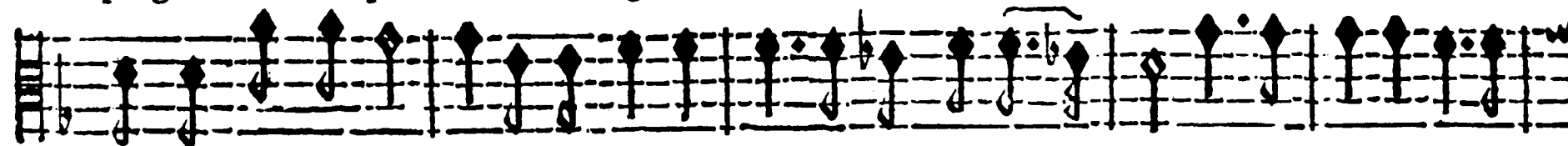
est futu- rus, quando judex est venturus,



cuncta stricte discussurus. Tuba mirum spargens sonum, spargens sonum,

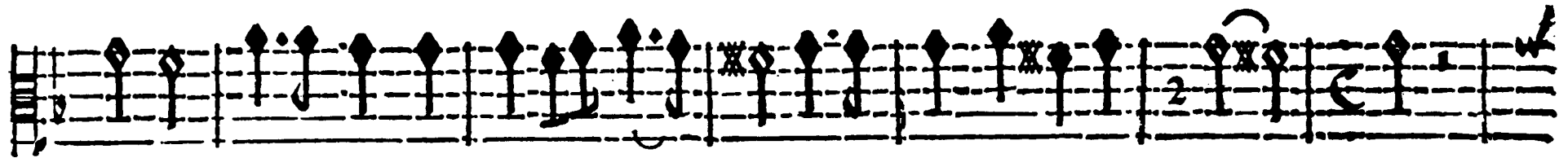


spargens sonum, spar- gens so- num, Tuba mirum spargens sonum

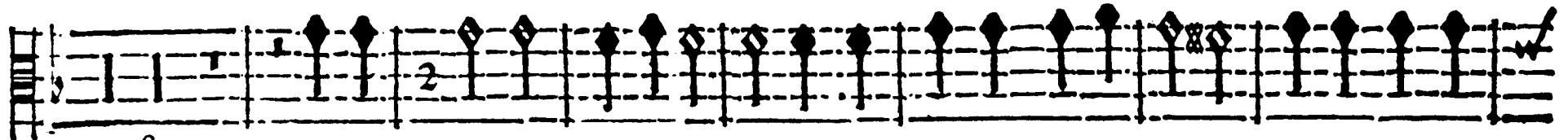


spargens spargens sonum, Tuba mirum spargens spargens so- num, per se pulchra regi-

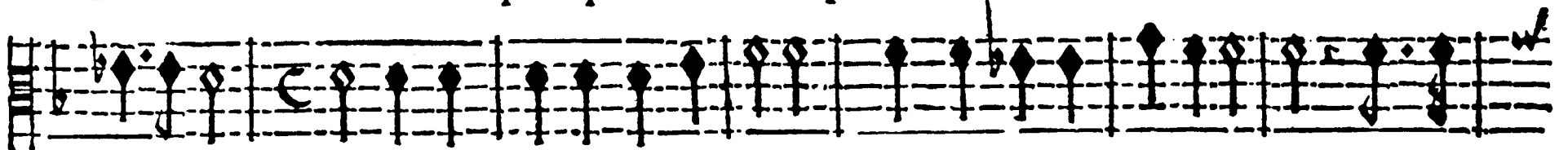
32 H A U T E - C O N T R E . D U G R A N D C H O E U R .



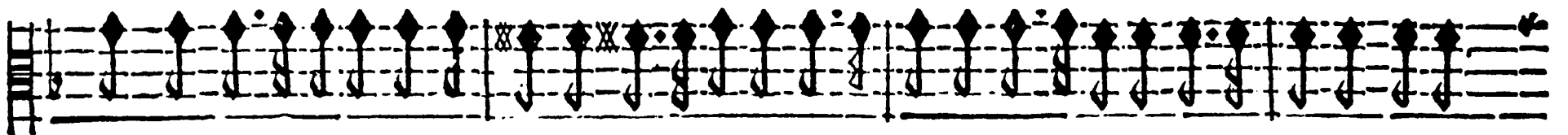
onum , coget omnes ante thro-num.coget omnes ante thro- num.



⁹
Mors. Liber scriptus proferetur, in quo totum continetur. unde mundus



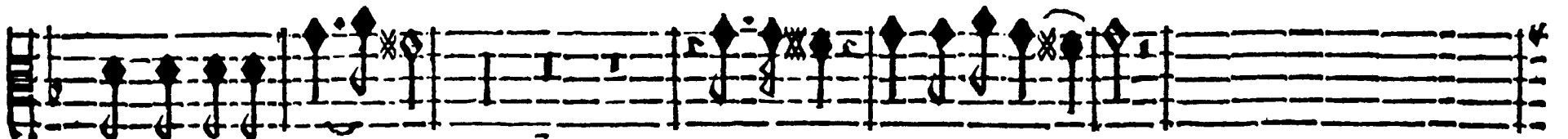
judice- tur. Judex ergo cum sedebit, quidquid latet apparebit, nil i-



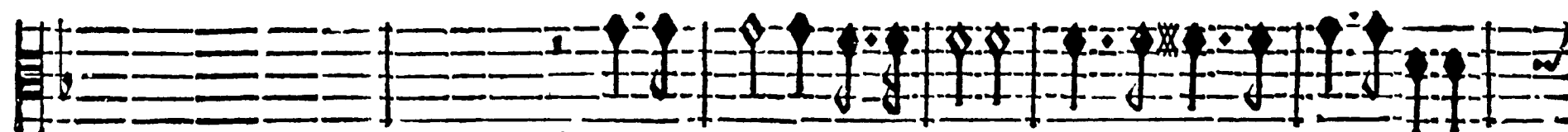
nultum remanebit. nil inultum remanebit. nil inultum remanebit. nil inultum rema-



nebit. remane- bit. ¹⁰*Quid sum.* Rex Rex tremendæ majesta- tis, Rex tre-



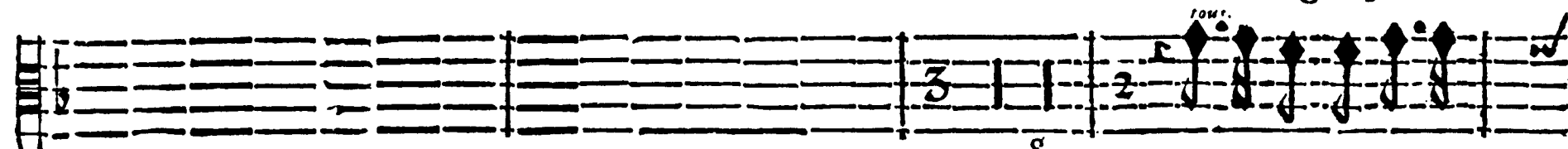
mendæ majesta- tis, ⁷*Qui salvandos.* salva me fons pieta- tis. *Recordare* Tacer.



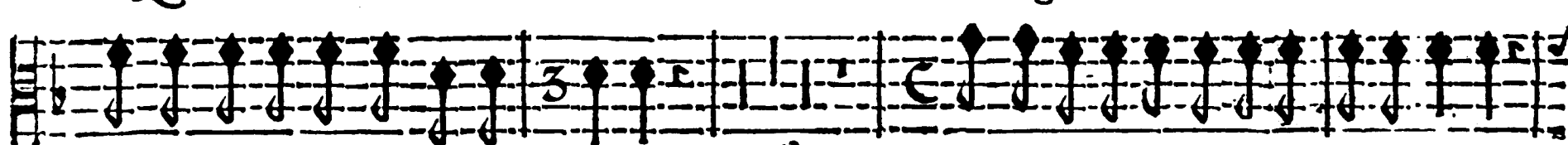
Quaerens me. Tacet. Non sit cassus. Juste judex ultionis, donum fac remissionis,



donum fac remissionis, ante diem rationis. ratio- nis. *Ingemisco. Tacet.*



Qui Mariam. Tacet. Preces meae. Tacet. Cremer igne. & ab hœdis me se-



questra, & ab hœdis me se- questra, Confutatis maledictis, maledictis,

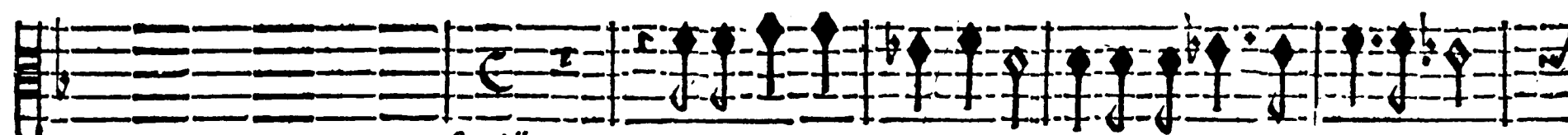


Confutatis maledictis, flammis acribus addi-ctis,



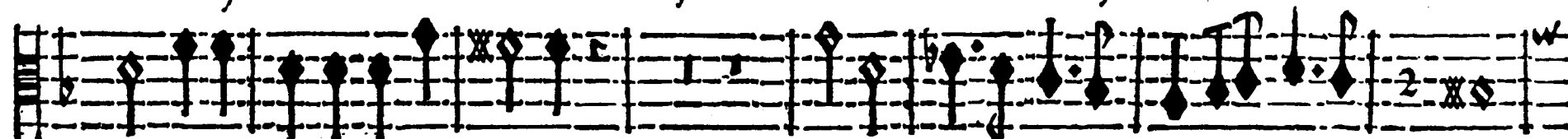
Voca me Voca me cum benedi- ctis. *Oro suplex. Tacet.*

HAUTE-CONTRÉ



Lacrimosa. Tacet. ex favilla.

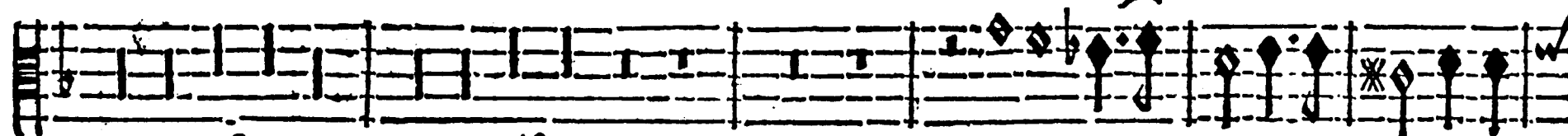
judicandus homo reus: judicandus homo re-



us: huic ergo parce Deus.

parce Deus. parce De-

us.



Symphonie.

Pie Iesu.

Pie Je- su Domine, dona

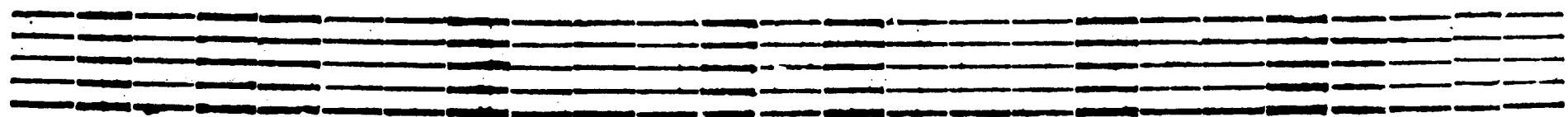


eis requiem. do- na eis do- na eis re- quiem. A-



men. A-

men. Amen.



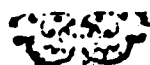
M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.

M I S E N M U S I Q U E

37. Ex libris Ste Genevieve Parisiens. 1753.

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

T A I L L E D U G R A N D C H O E U R .

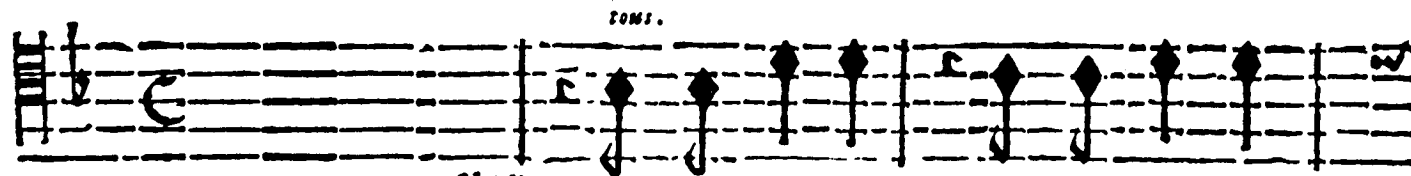


A P A R I S ,

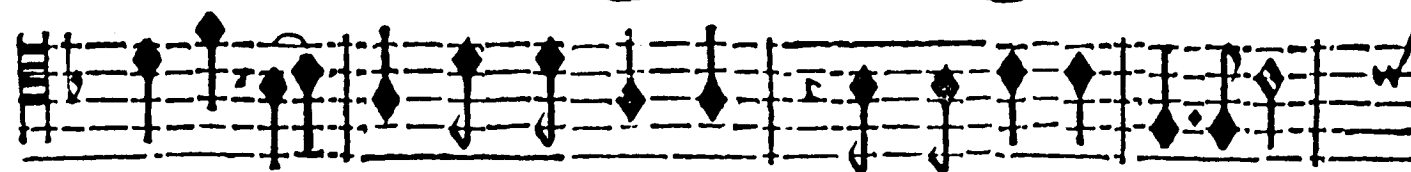
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.



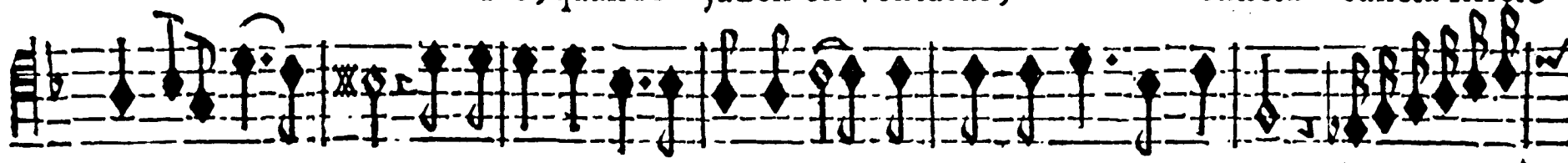
les ira. Tacet. cum sibilla. Quantus tremor Quantus tremor



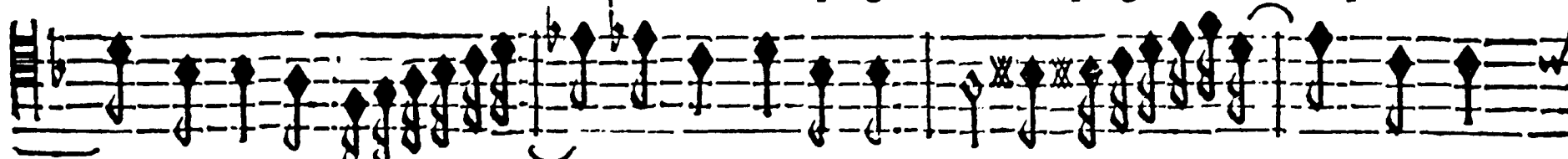
est futu- rus, Quantus tremor Quantus tremor est futu-



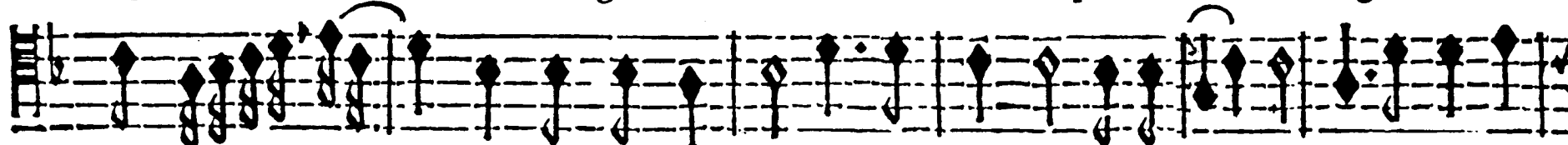
rus, quando iudex est venturus, cuncta cuncta stricte



discuf- fu- rus. Tuba mirum Tuba mirum spargens sonum, spargens sonum, spar-



gens sonum, spar- gens sonum, Tuba mirum spar gens so-



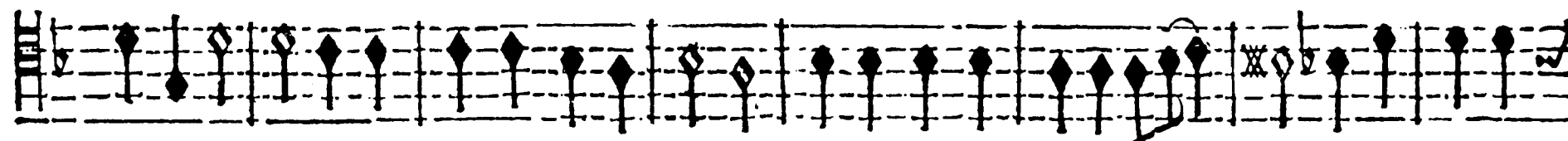
num, spar- gens spargens sonum, per se pulchra regionum, coget omnes

TAILLE. DU GRAND CHOEUR.

31



ante thro- num. coget omnes ante thro- num. *Mors.* Liber scriptus



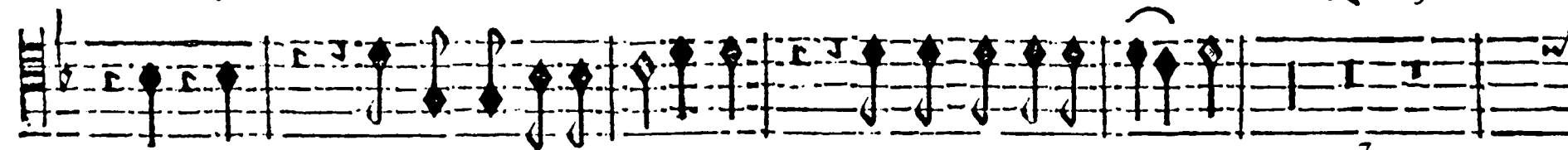
proferetur, in quo totum continetur. unde mundus judice- tur. Judex ergo



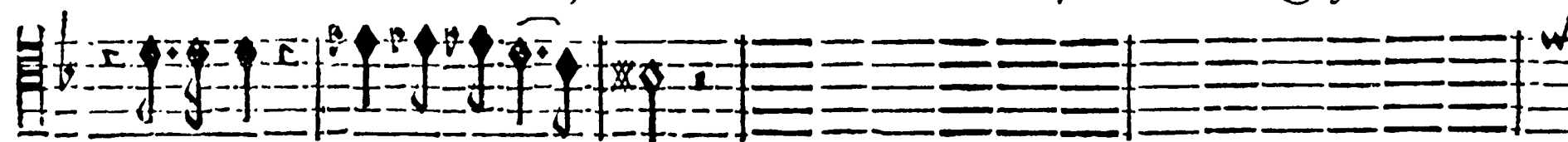
cum sedebit, quidquid latet apparebit, nil inultum remanebit, nil inultum rema-



nebit, nil inultum remanebit, nil inultum remanebit, remane- bit, *Quid sum.*

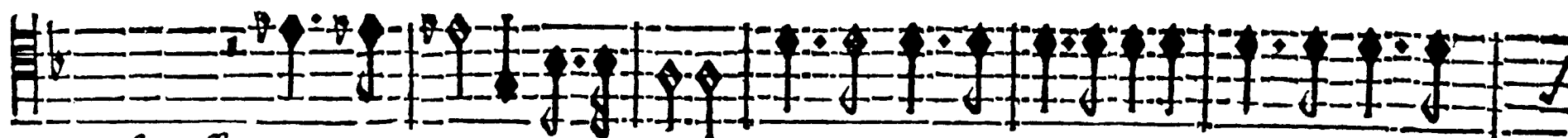


Rex Rex tremendæ majestatis, Rex tremendæ majesta- tis. *Qui salvandos.*



salva me fons pieta- tis. *Recordare.* Tacet. *Querens me.* Tacet.

T A I L L E.

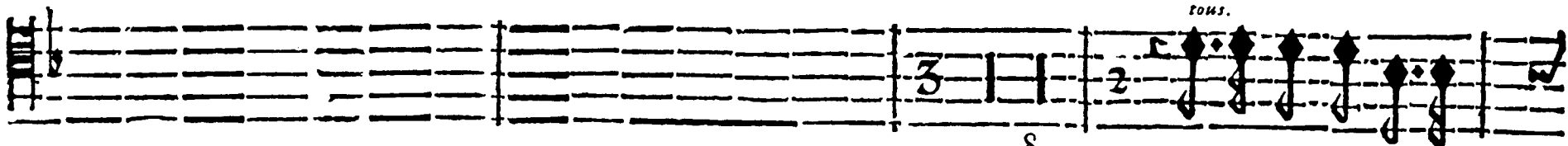


Non sit cassus. Juste judex ultionis, donum fac remissionis, donum fac re-



missionis, ante diem ante diem rationis.

Ingemisco. Tacet.

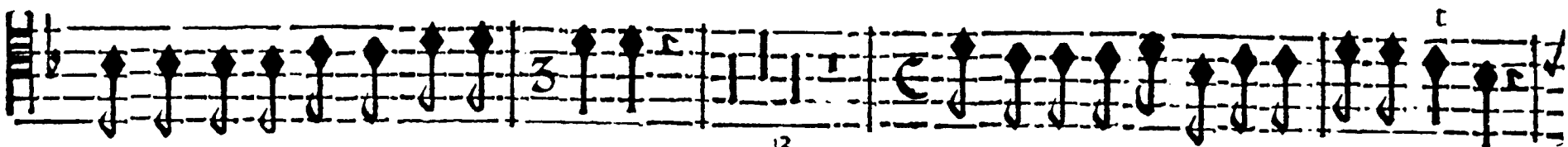


Qui Mariam. Tacet.

Preces mea. Tacet.

Inter oves.

& ab hœdis me se-



questra, & ab hœdis me se- questra,

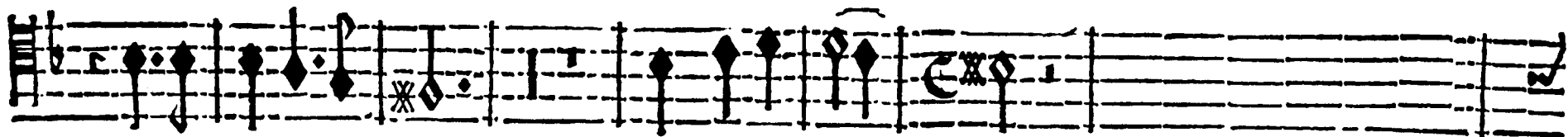
Confutatis maledictis, maledictis,



Confutatis maledictis, flammis acribus addi-

ctis,

Voca me.



voca me voca me

cum benedi-

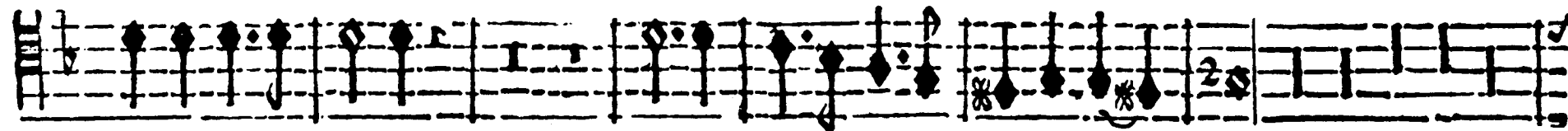
ctis.

Oro supplex Tacet.



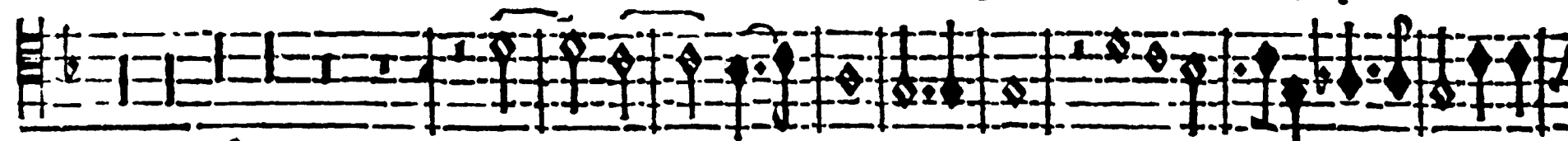
Lacrimosa Tacet. *ex favilla.*

judicandus homo reus : judicandus homo reus : huic



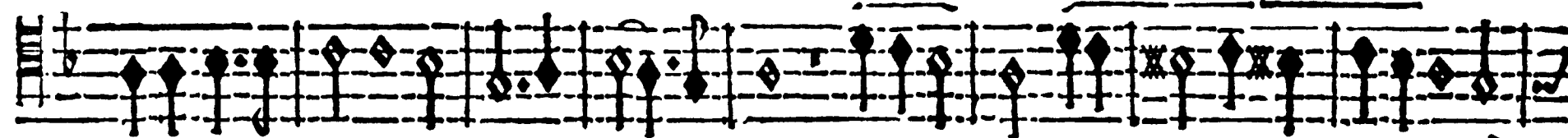
ergo parce Deus :

parce Deus parce parce De- us. *Symphonic.*

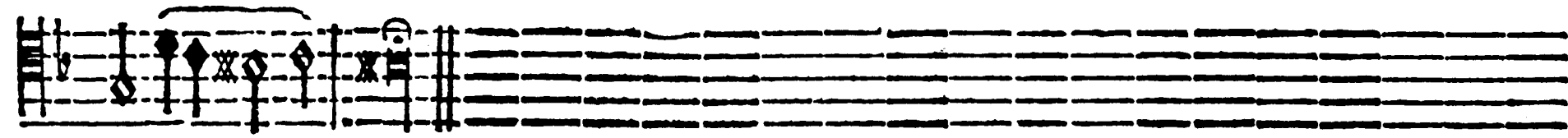


¹⁹
Pie Jesu.

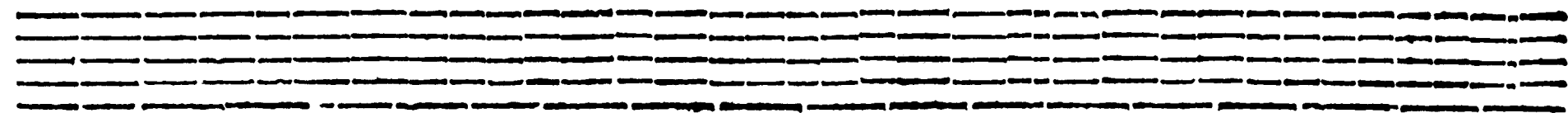
Pi e Je- su Domine, Pie Jesu Domine dona



eis requiem. dona eis re- quiem. A- men. A- men.



A- men.



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .

M I S E N M U S I Q U E

40. In libris Ste Genovefa Parisiensis. 1548.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

B A S S E - T A I L L E D U G R A N D C H O E U R

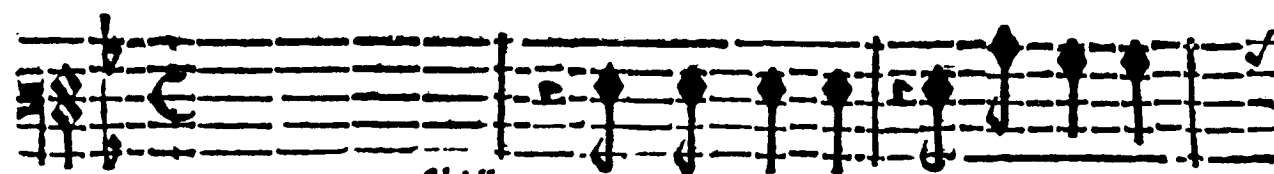


A P A R I S ,

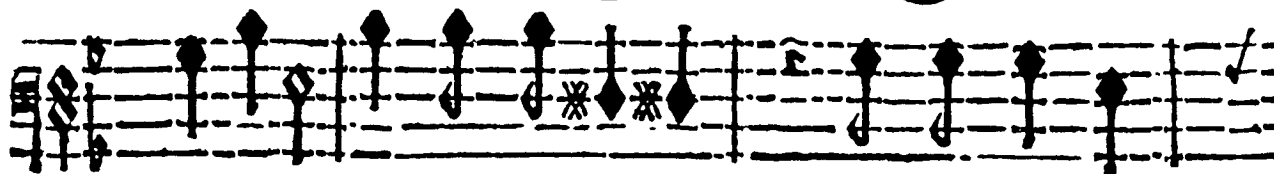
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

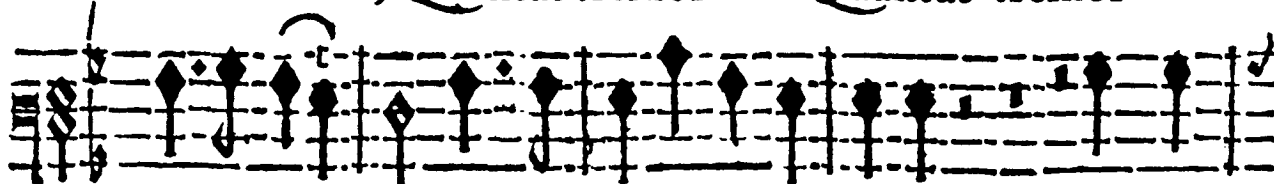
Imprimez par exprés Commandement de Sa Majesté.



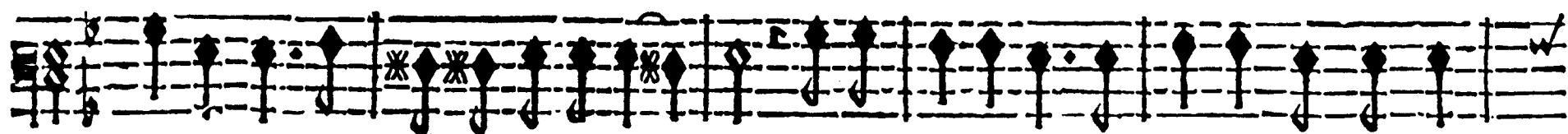
les ira. Tacet. cum sibilla. Quantus tremor Quantus tremor



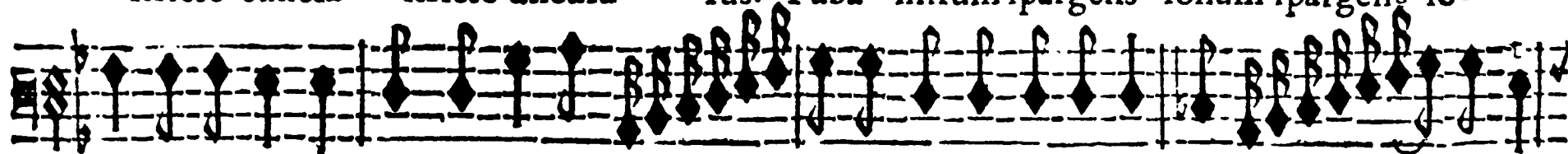
est futurus, Quantus tremor Quantus tremor



est futu- rus, quando iudex est venturus, cuncta



strictè cuncta strictè discusu- rus. Tuba mirum spargens sonum spargens so-



num, Tuba mirum spargens sonum, spar- gens sonum, Tuba mirum spar- gens so-

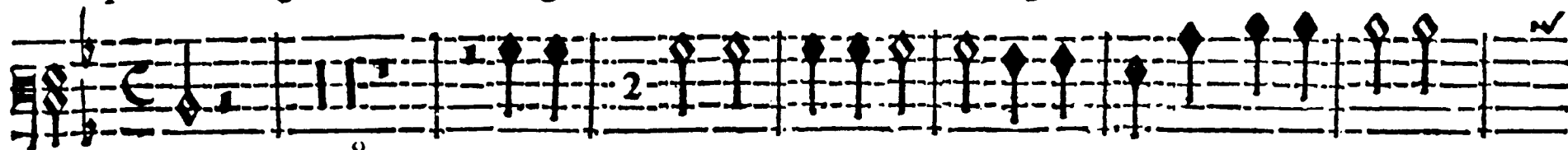


num, spar- gens sonum, spar- gens spargens sonum, per se-

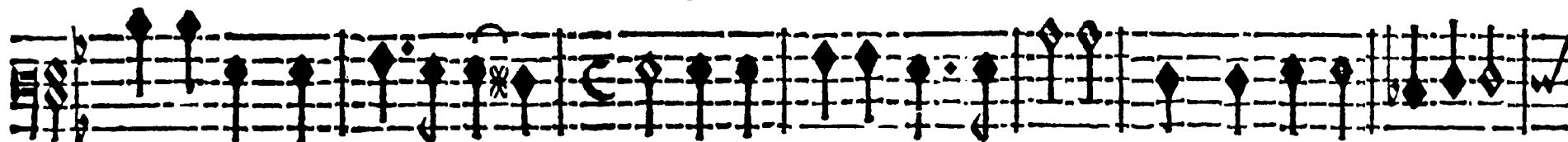
B A S S E - T A I L L E.



pulchra regio- num, coget omnes ante thronum. coget omnes ante thro-



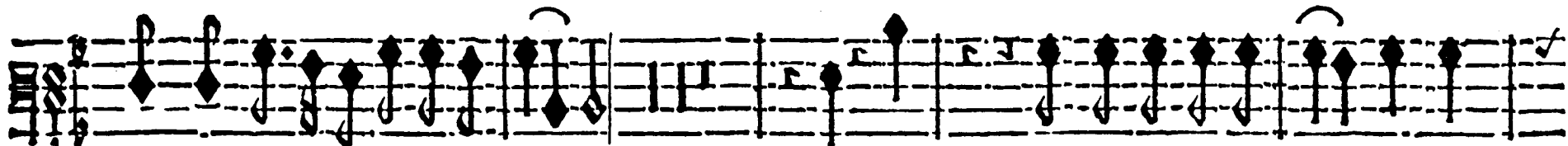
num. *Mors.* Liber scriptus proferetur, in quo totum continetur.



unde mundus judice- tur. Judex ergo cum sedebit, quidquid latet appare-



bit, nil inultum remanebit nil inultum remanebit, nil inultum remanebit, nil in-



ultum remanebit. remane- bit. *Quid sum.* Rex Rex tremendæ majesta- tis, Rex



tremendæ majestatis, *Qui salvandos.* salva me fons pietatis. *Recordare.* Tacet.

DU GRAND CHOEUR.

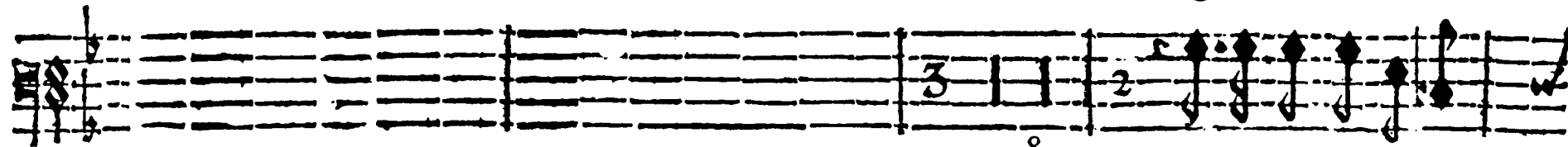
33



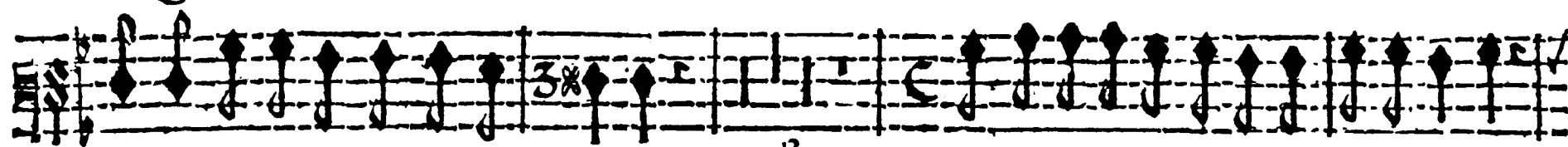
Quaerens me. Tacet. Non sit cassus. Juste iudex ultionis, donum fac remissionis,



donum fac remissionis; ante diem ratio- nis. *Ingemisco. Tacet.*



Qui Mariam. Tacet. Preces meae. Tacet. Inter oves. & ab hœdis me se-



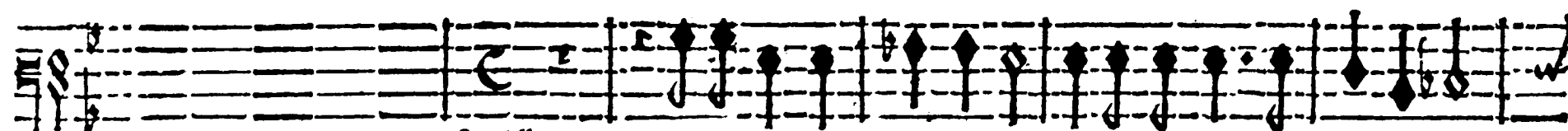
questra, & ab hœdis me se- questra, Confutatis maledictis, maledictis,



Confutatis maledictis, flammis acribus addi- ctis,



Voca me Voca me cum benedi- ctis. *Oro supplex. Tacet.*



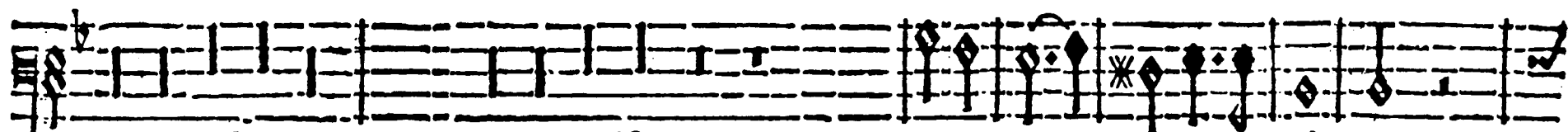
Lacrimosa. Tacet. ex favilla.

judicandus homo reus: judicandus homo re-



us: huic ergo parce Deus.

parce parce Deus. parce De- us-



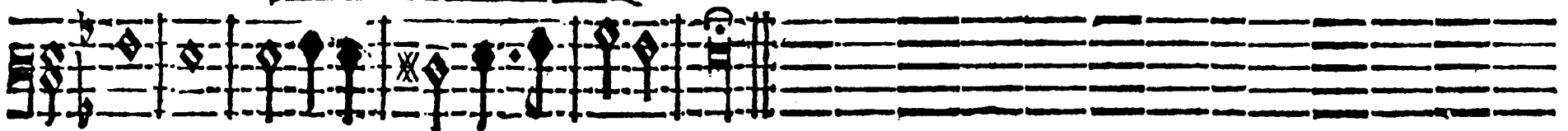
Symphonie.

Pie Iesu.

Pie Je- su Domine,

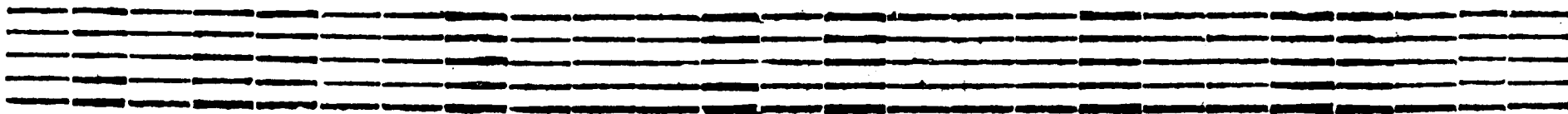


Pie Jesu Domine, Domine, dona eis re- quem. A- men.



Amen. A-

men:



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.

M I S E N M U S I Q U E

40. In libris Itæ Genouesæ Ravennatis. 1733.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

BASSE DU GRAND CHOEUR.

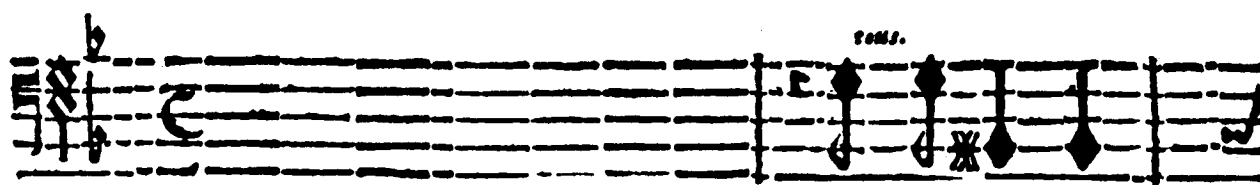


A P A R I S,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

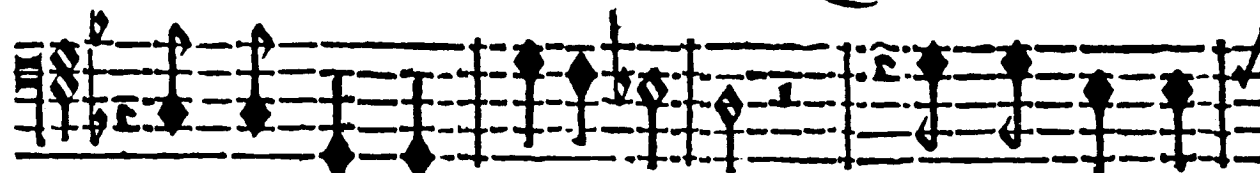
Imprimex par expres Commandement de Sa Majesté.



les ira. Tacer.

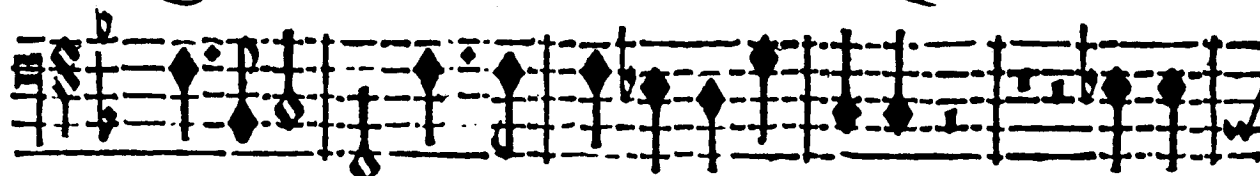
cum sibilla.

Quantus tremor

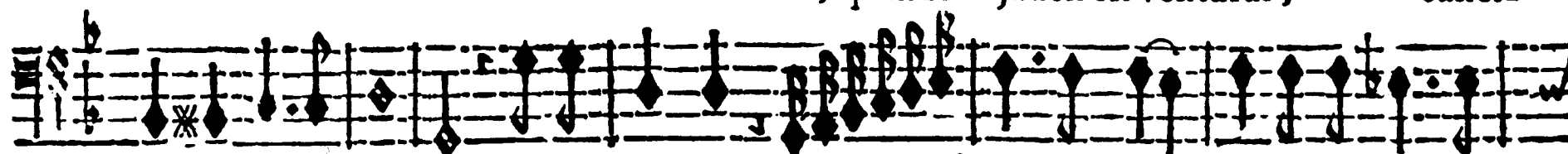


Quantus tremor est futurus,

Quantus tremor



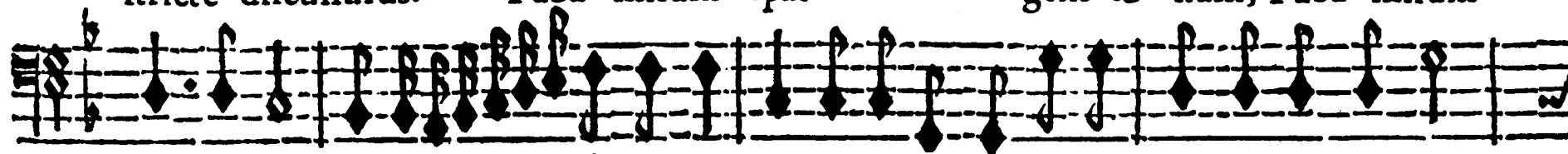
est futurus, quando iudex est venturus, cuncta



strictè discussurus.

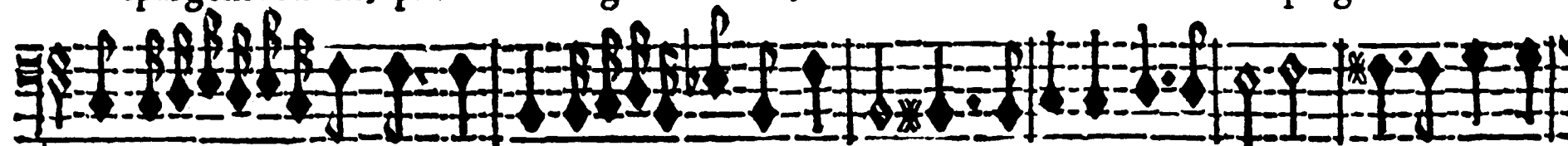
Tuba mirum spar-

gens sonum, Tuba mirum



spargens sonum, spar-

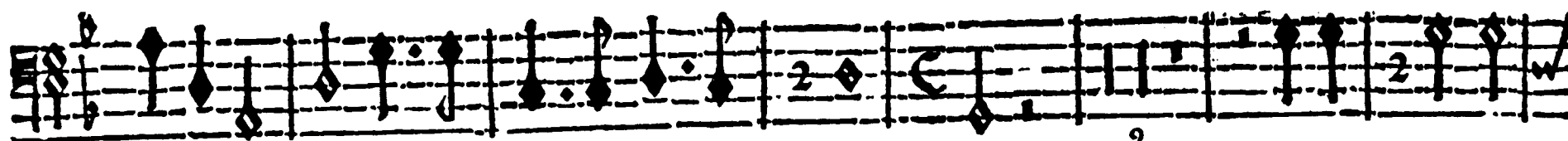
gens sonum, Tuba mirum Tuba mirum spargens so-



num, spar-

gens sonum, spar-

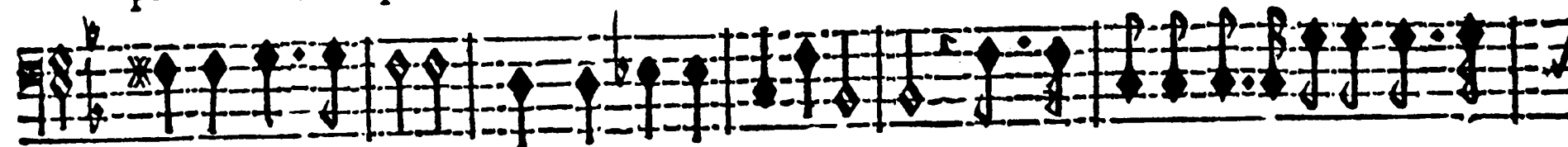
gens sonum, per sepulchra regionum, coget omnes



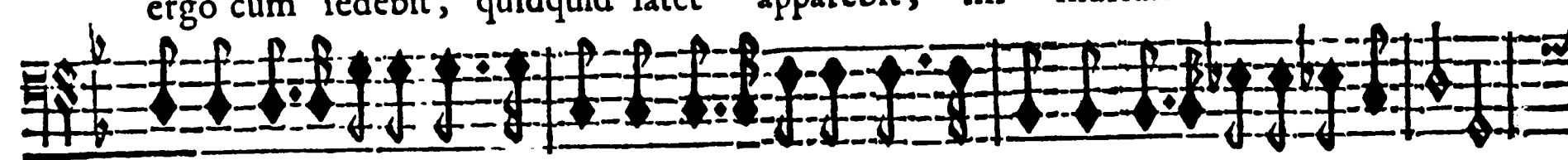
ante thronum. coget omnes ante thro- num. *Mors.* Liber scriptus



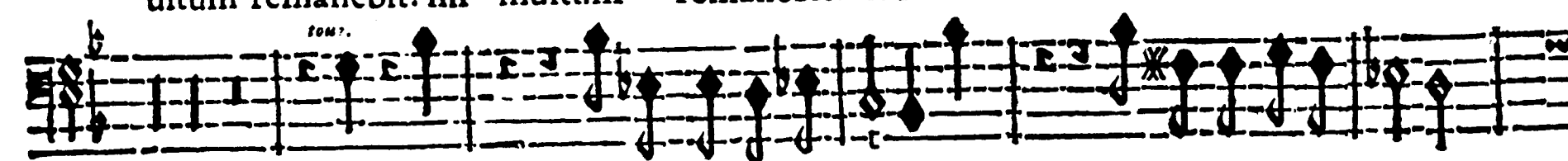
proferetur, in quo totum continetur, undè mundus judice- tur. Judex



ergo cùm sedebit, quidquid latet apparebit, nil inultum remanebit. nil in-



ultum remanebit. nil inultum remanebit. nil inultum remanebit. remanebit.



Quid sum. Rex Rex tremendæ majestatis, Rex tremendæ majestatis,



Qui salvandos. salva me fons pietatis. *Recordare.* Tacet. *Quærens me.* Tacet.

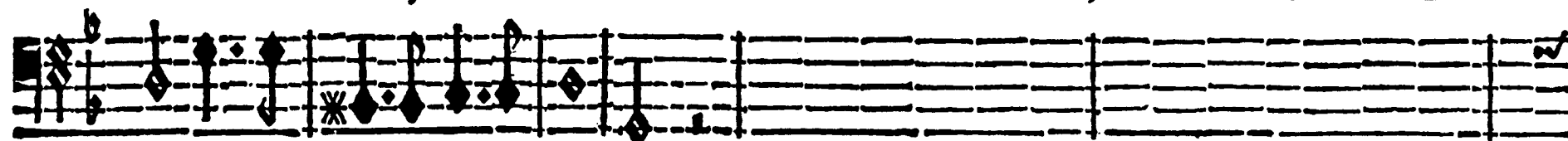
DU GRAND CHOEUR.

31

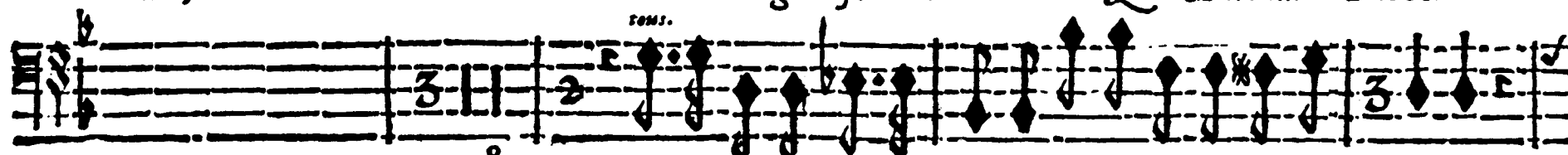


non sit cassus.

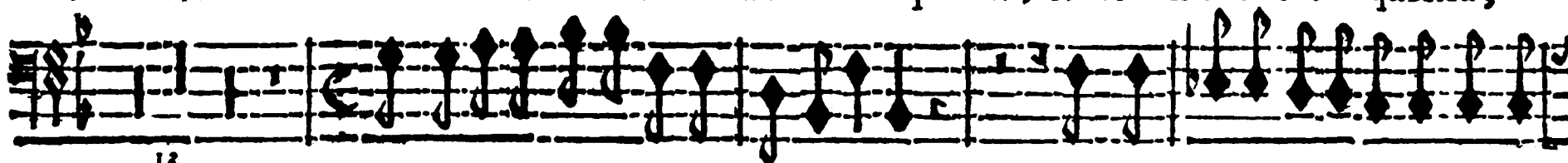
Iuste iudex ultionis, donum fac remissionis, donum fac remissio-



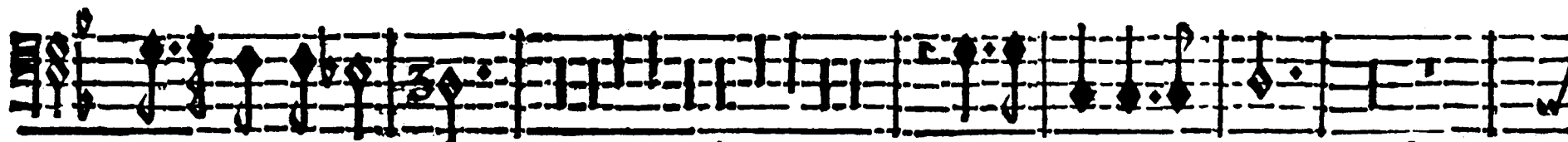
nis, ante diem rationis. *Ingemisco. Tacet. Qui Mariam. Tacet.*



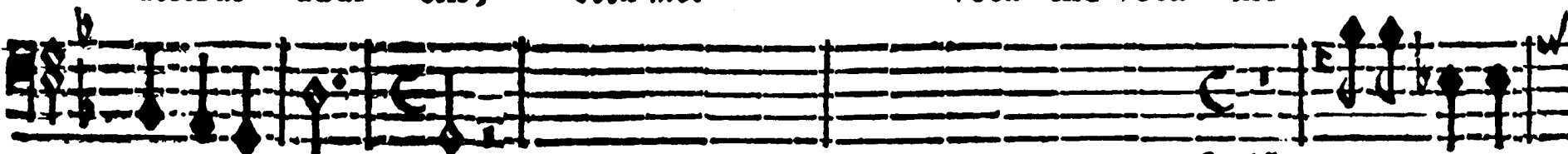
Preces mea. Tacet. Interoves, & ab hœdis me sequestra, & ab hœdis me se- questra,



Confutatis maledictis, maledictis, Confutatis maledictis, flammis

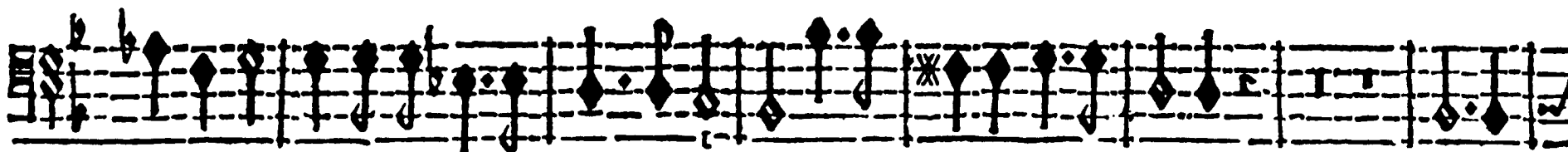


acribus additis, *voca me.* voca me voca me

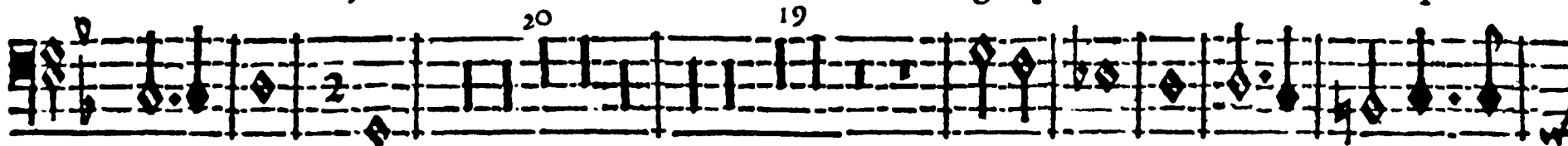


cum benedi- ctis. *Oro supplex Tacet. Lacrymosa. Tacet. ex favilla.* judicandus

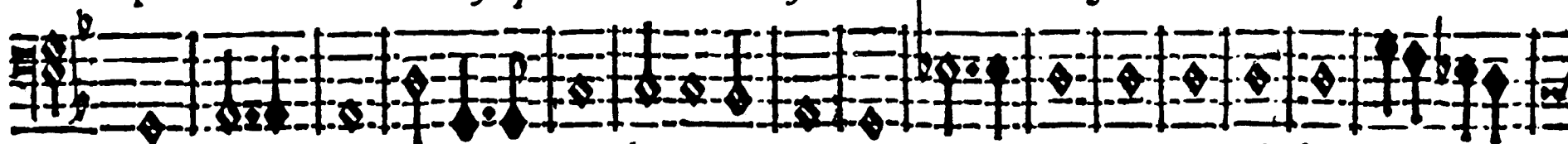
BASSE DU GRAND CHOEUR.



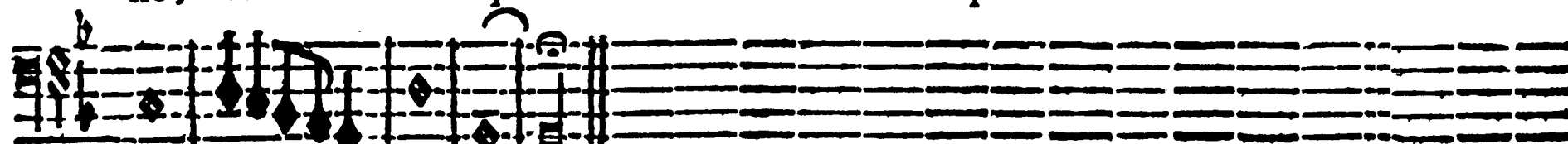
homo reus : judicandus homo reus : huic ergo parce Deus. parce



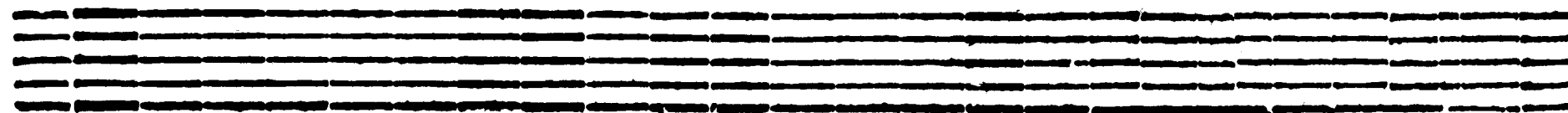
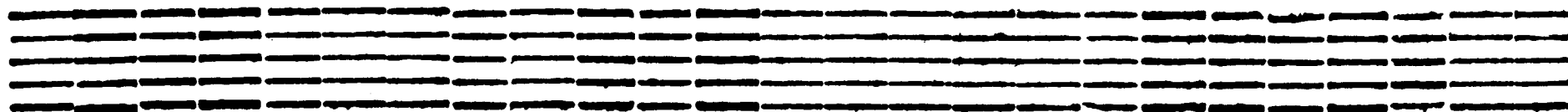
parce De- us. *Symphonie.* *Pie Iesu.* Pie Jesu Domine, Domi-



ne, dona eis requiem. dona eis requiem. Amen. A-



men. A- men.



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.
MIS EN MUSIQUE

*Par Monsieur DE LVLLY Escuyer, Conseiller-Secrétaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

PREMIER DESSUS DE VIOLON.

40. *Ex Libris Sanctæ*  *Genovefæ Parisiensi*
1753

A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.



A U R O Y.



SIRE,

ENTRE tous mes Ouvrages, voicy ceux que je doy particulièrement offrir à VOSTRE MAIESTE'. Il vous a plu, SIRE, de m'honorer d'une Charge qui m'a fait un devoir indispensable de composer ces Concerts sacrez, que la Musique de Vostre Chambre & celle de Vostre Chapelle jointes ensemble, ont accoustumé en des jours solempnels de faire retentir au milieu des saintes Ceremonies. Vous m'avez commis le soin de vous faire entendre ces Cantiques que l'Eglise a choisis pour chanter sur la Terre les mesmes loüanges que l'on chante dans le Ciel; Vous avez approuvé la maniere dont j'ay tâché d'en observer les admirables expressions; Vous en avez trouvé l'harmonie assez touchante pour souffrir qu'elle contribuë à entretenir le zele qui vous anime lors qu'avec une pieté si digne d'un Roy tres-Chrestien, Vostre Majesté vient au pied des Autels se pro-

S'eterner devant la Majesté suprême qui fait regner les Roys, & qui vous a autant eslevé au dessus des autres Monarques, que les autres Monarques sont au dessus du reste des Humains. Qu'elle satisfaction pour moy, d'avoir servy à faire esclater par des chants nouveaux les actions de graces que la France a esté si souvent obligée de rendre au Dieu des Armées pour le succez de vos estonnantes Entreprises, & pour les felicitez de Vostre Regne! C'est à Vostre Majesté que je suis redevable de l'heureux engagement où Elle m'a mis d'employer mon genie à celebrer la gloire de Celuy dont je l'ay receu; Il est vray, SIRE, que je ne puis assez remercier le Souverain Dispensateur des divers Talents des Hommes, il m'en a fait le plus avantageux partage que je pouvois esperer, il m'a donné le moyen de vous plaire. C'est de tous les biens du monde celuy où je suis le plus sensible, & la plus precieuse recompense que je souhaite de mes Travaux, est que vous ayez toujourns la bonté de me permettre de vous les consacrer, & de protester que je suis avec une passion tres-ardente & un tres-profond respect,

S I R E,

DE VOSTRE MAJESTÉ

Le tres-humble, tres-obeissant,
& tres fidelle Serviteur & Sujet,
JEAN-BAPTISTE LULLY.



Dies iræ. *Symphonie.*

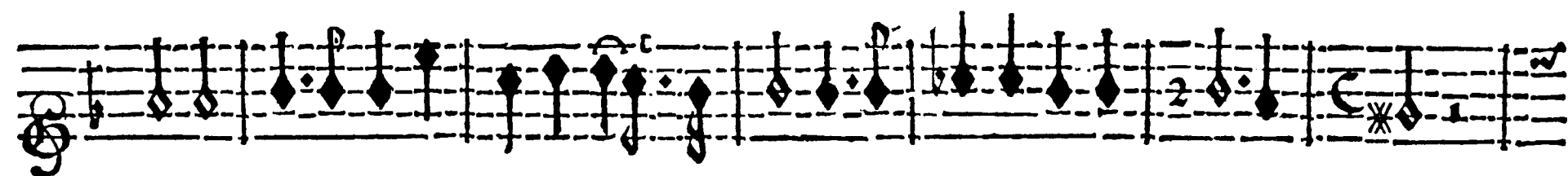
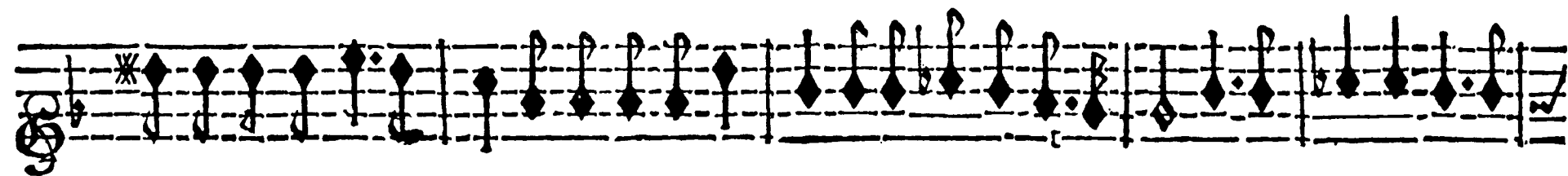
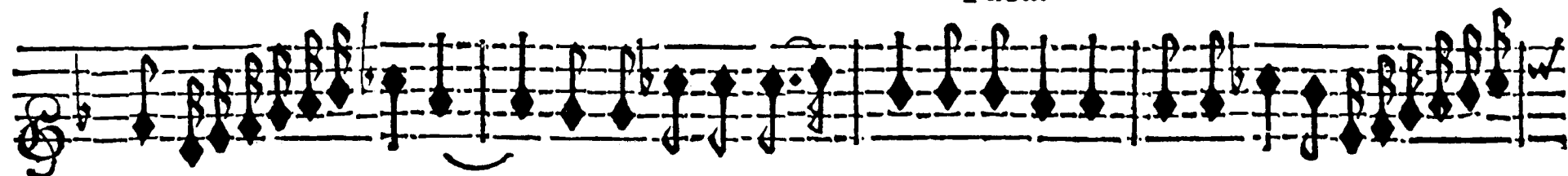
Dies iræ.

Quantus.

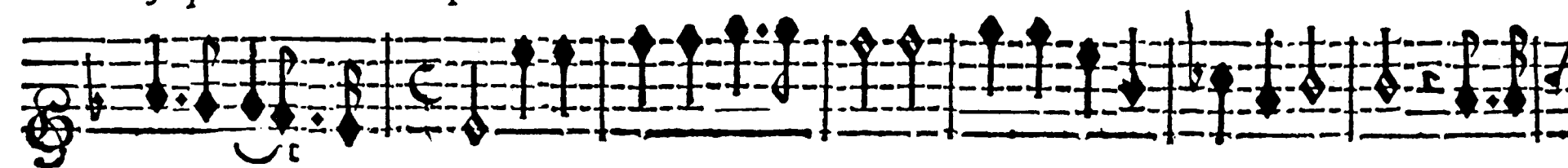
PREMIER DESSUS



Tuba.



⁹
Mors stupebit. Liber scriptus.

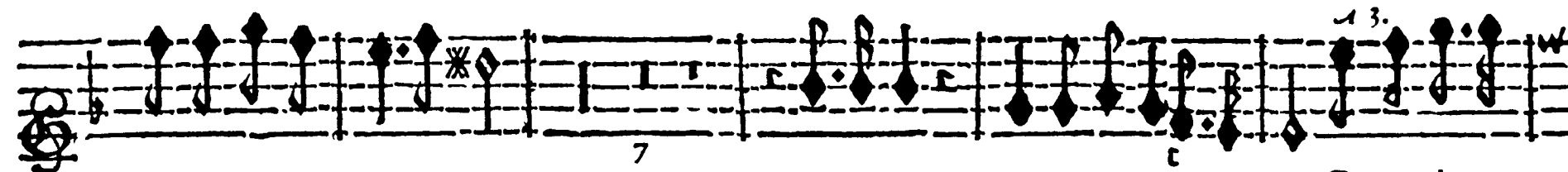


DE VIOLON.

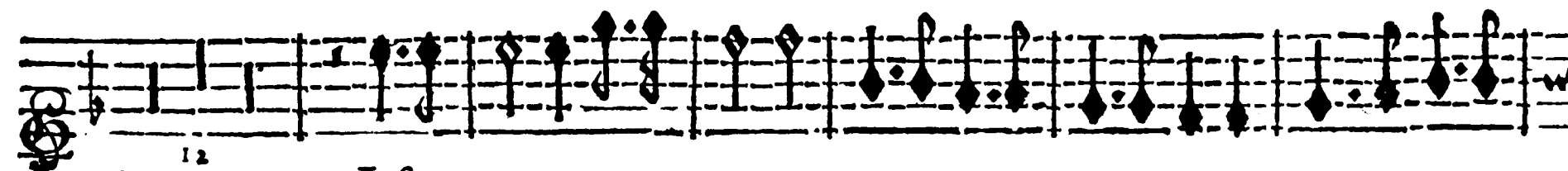
57



Rex.



Recordare.



Quarens.

Iuste.

H

P R E M I E R D E S S U S

Musical score for the first voice part, featuring seven staves of music. The lyrics and performance instructions are as follows:

Ingemisco. Qui Mariam.

Preces meae Tacet. Inter oves. & ab hædis.

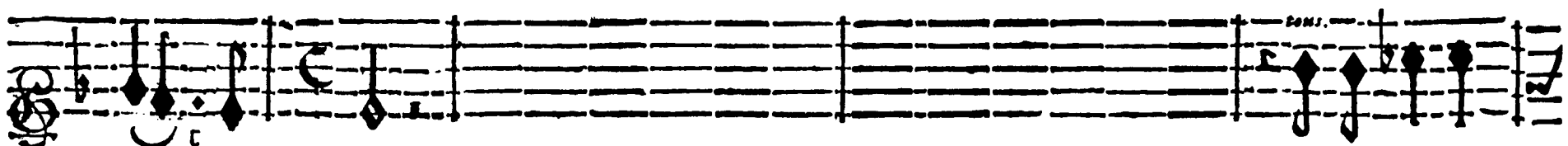
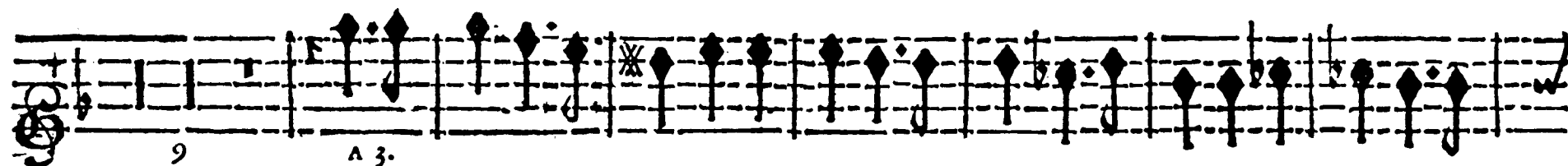
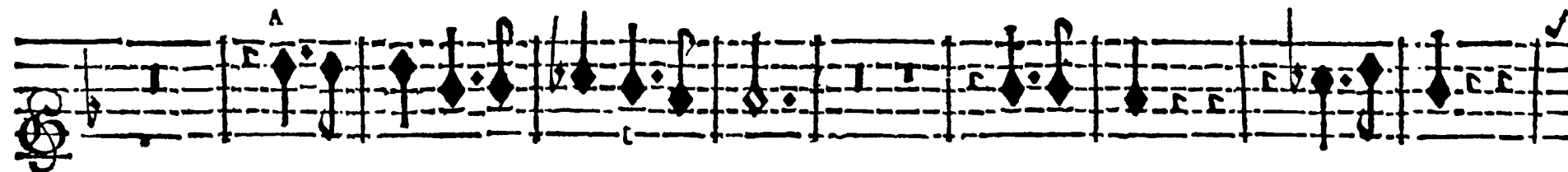
Confutatis.

Voca me.

The score includes various musical notations such as treble clefs, key signatures (one flat), time signatures (3/4 and 2/4), and dynamic markings (f, A 3.). It also features performance instructions like "Tacet" and "Inter oves."

DE VIOLON.

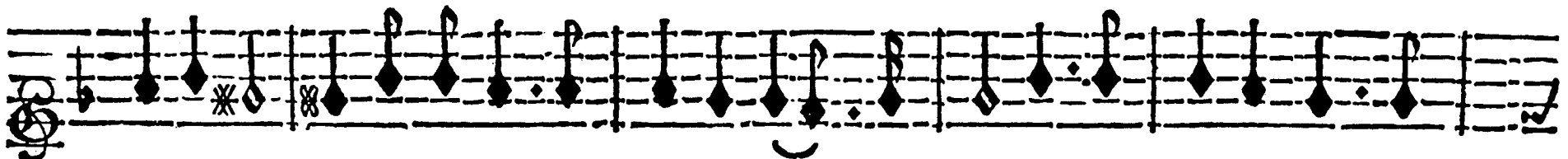
59



Oro suplex. Tacet.

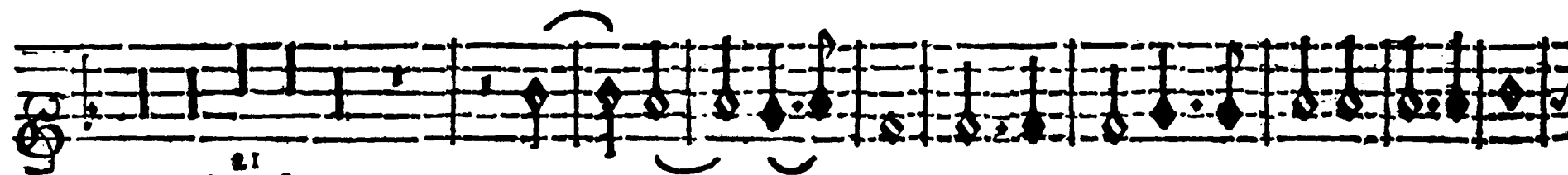
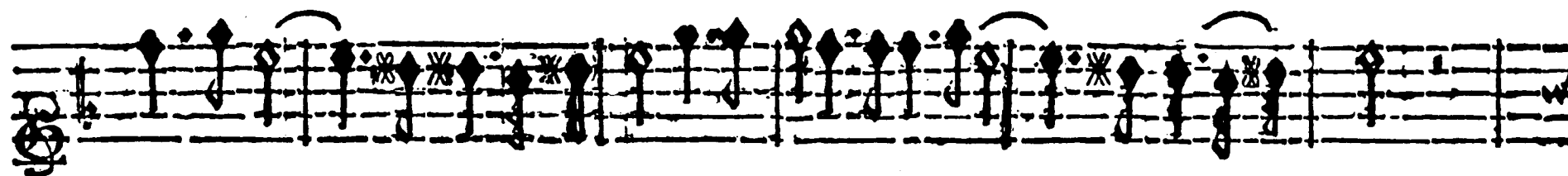
Lacrimosa. Tacet.

judicandus

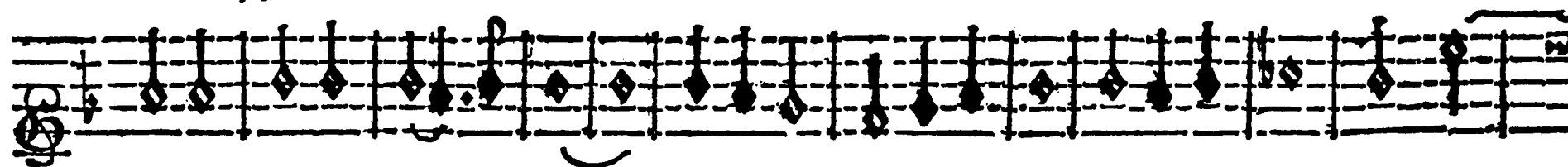




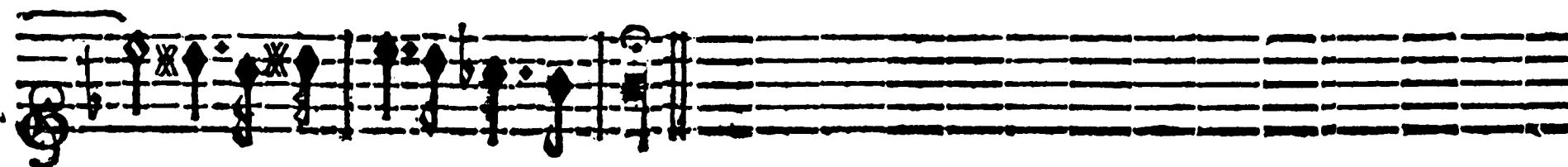
Symphonie.



Pie ²¹jesu.



Amen.



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.
MIS EN MUSIQUE

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

SECOND DESSUS DE VIOLON

40 Ex Libris Sanctae

 *Renouveau Paris 1753*

A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par exprés Commandemens de Sa Majesté.



Dies iræ. *Symphonie.*

Dies iræ.

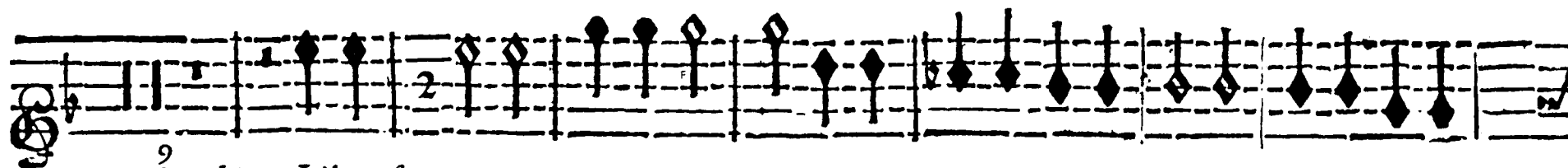
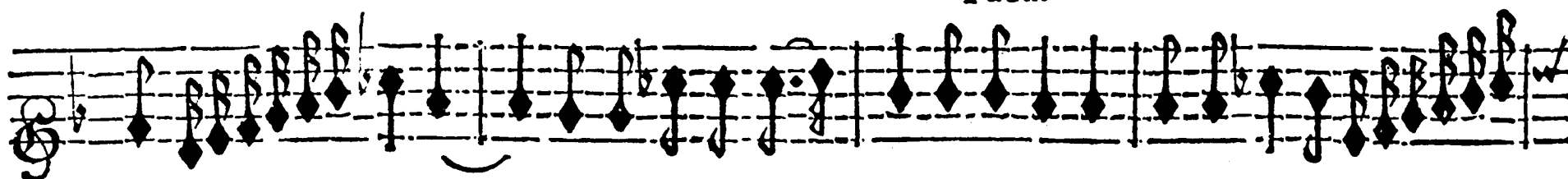
Quantus.

The musical score is written on five staves. The first staff begins with a large, ornate initial 'D' that contains a miniature illustration of a figure, possibly a saint or a personification of death, surrounded by decorative flourishes. The music is written in a style characteristic of 17th or 18th-century French motets, featuring a mix of eighth and sixteenth notes, rests, and various accidentals (sharps, flats, naturals). The key signature is one flat (B-flat). The tempo or mood is indicated by the word 'Symphonie' in italics. The text 'Dies iræ.' appears below the second staff, and 'Quantus.' appears below the fourth staff. The score concludes with a double bar line and a repeat sign on the fifth staff.

SECOND DESSUS



Tuba.



⁹
Mors stupebit. Liber scriptus.

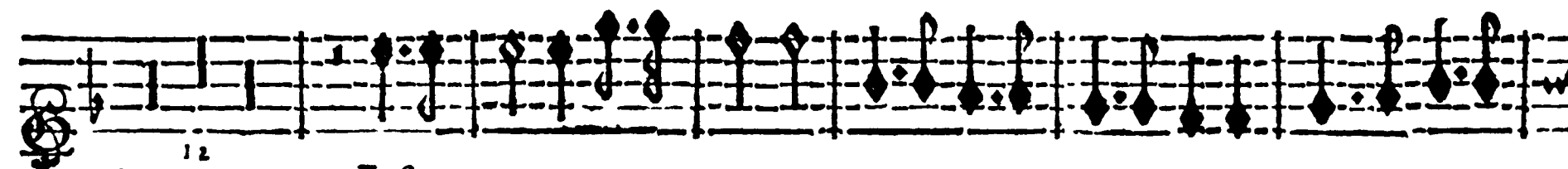
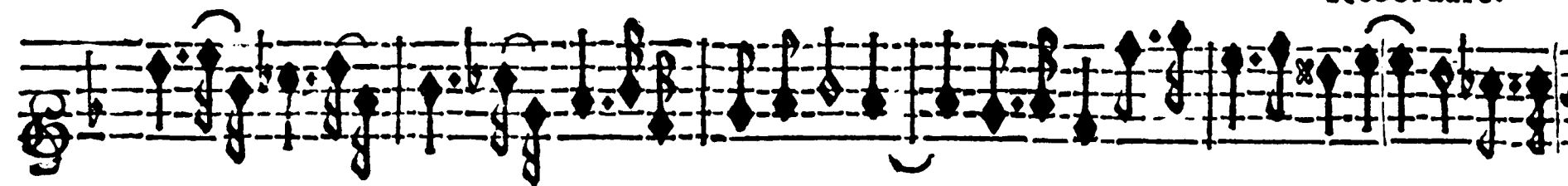




Rex.



Recordare.



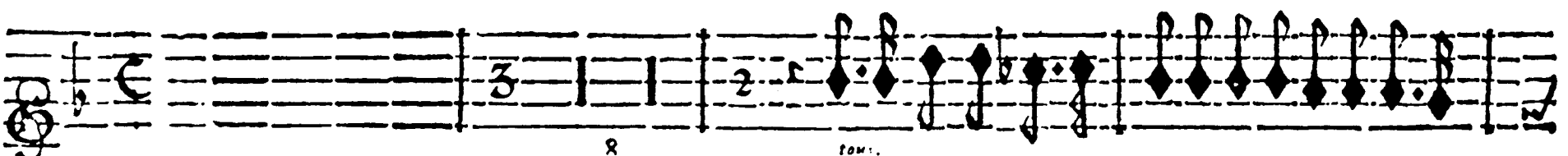
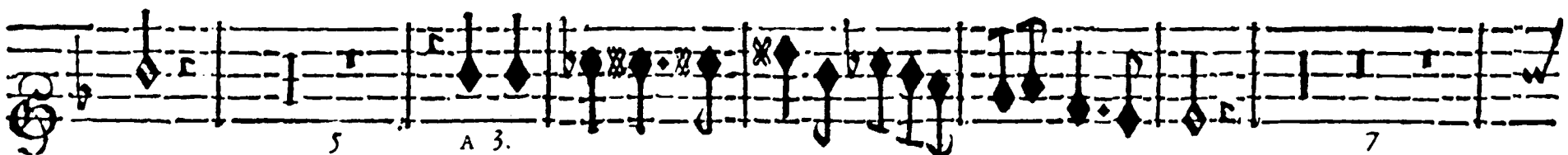
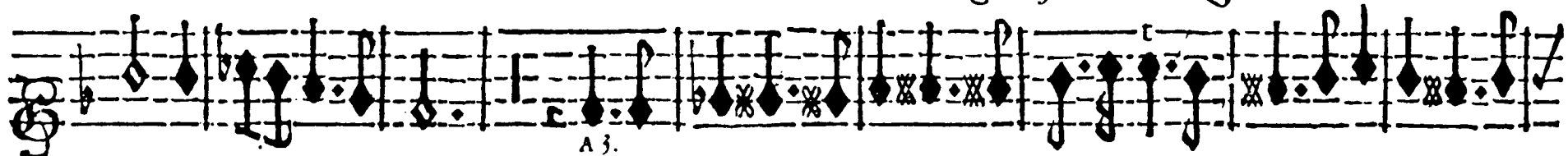
Quarens.

Iuste.

S E C O N D D E S S U S



Ingemisco. Qui Mariam.



Preces meæ Tacet.

Inter oves.

& ab hædis.



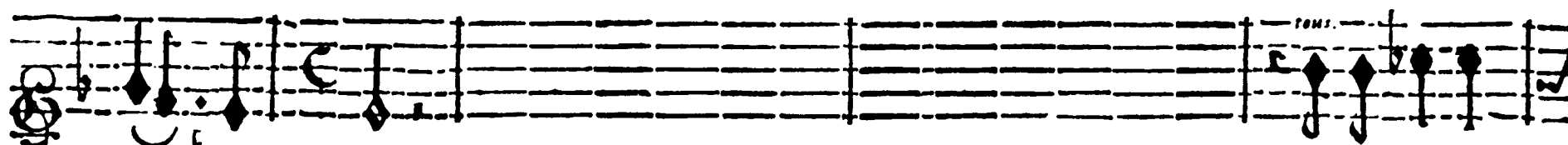
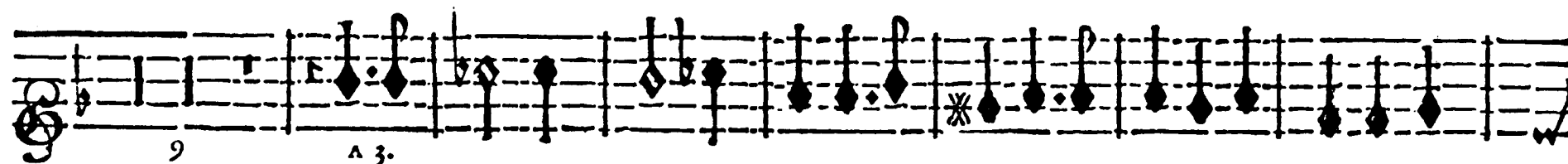
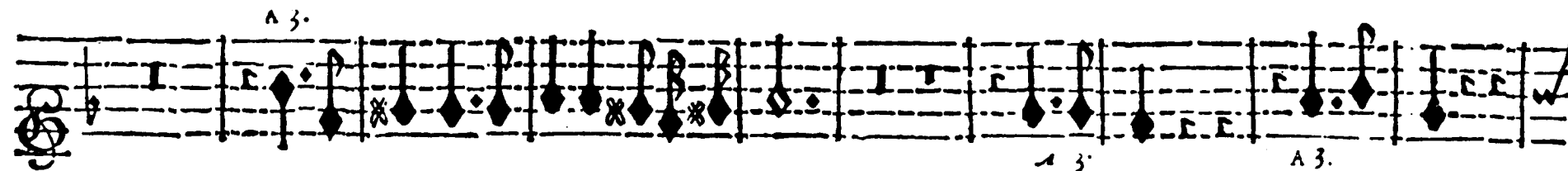
Confutatis.



Voca me.

DE VIOLON.

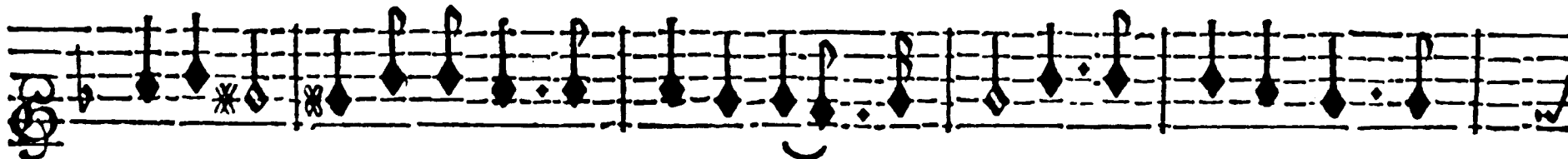
59

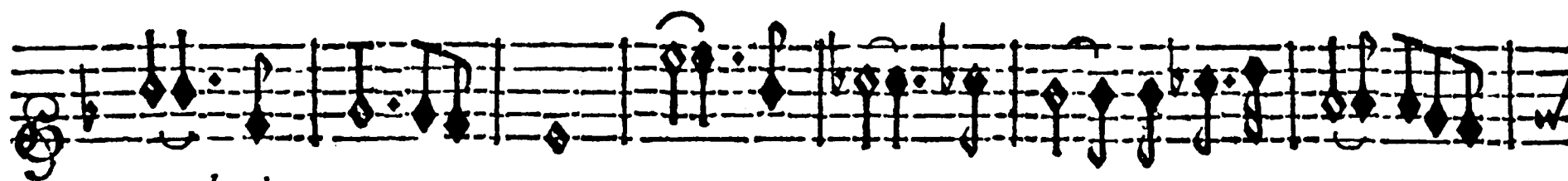


Oro suplex. Tacer.

Lacrimosa. Tacer.

judicandus

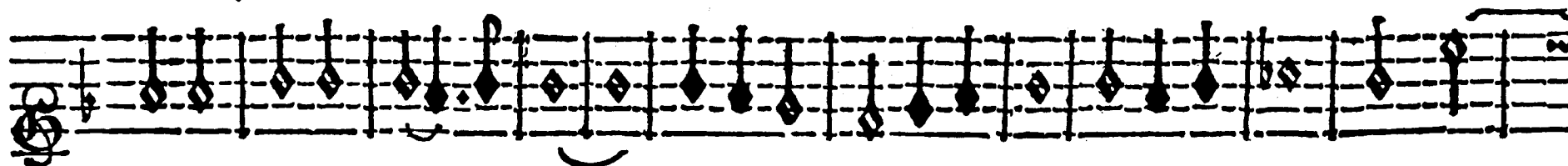




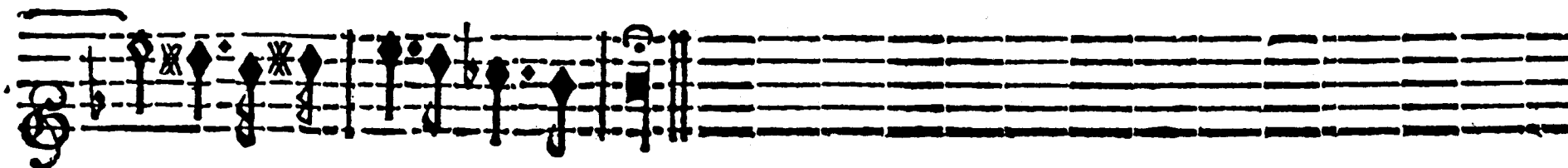
Symphonie.



²¹
Pie jesu.



Amen.



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y ,
M I S E N M U S I Q U E

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & des ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

Q U I N T E D E V I O L O N .

40 Ex Libris. St.

 *Goussier Parisien*
1753

A P A R I S ,

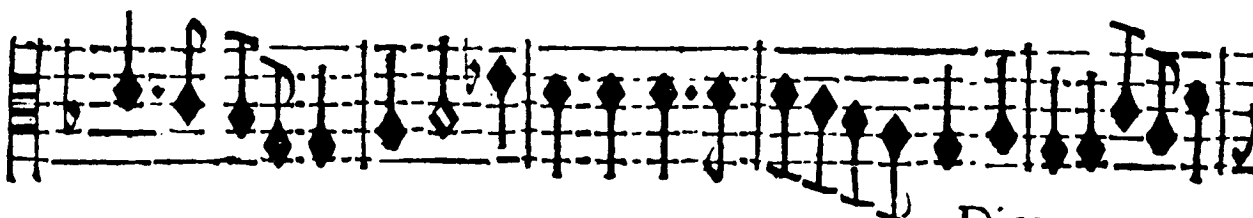
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.



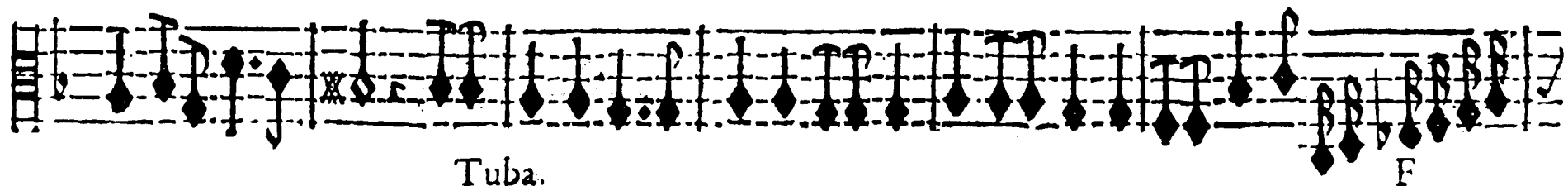
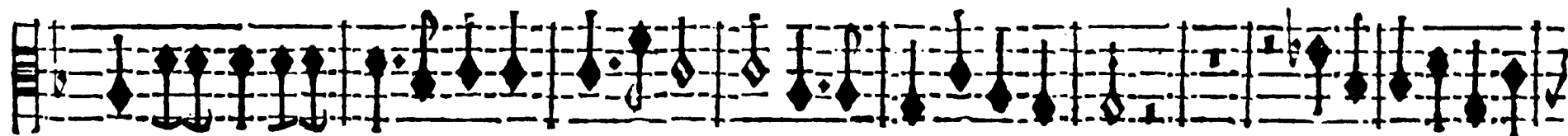
Ies iræ. Symphonic.



Dies.

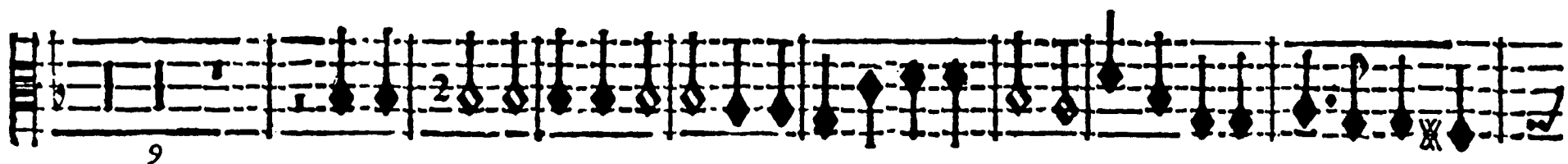
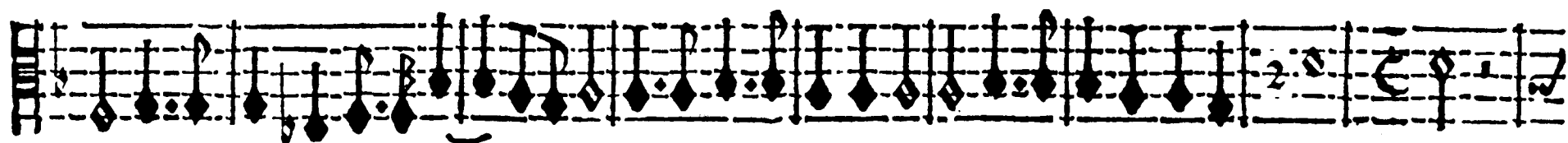


Quantus.



Tuba.

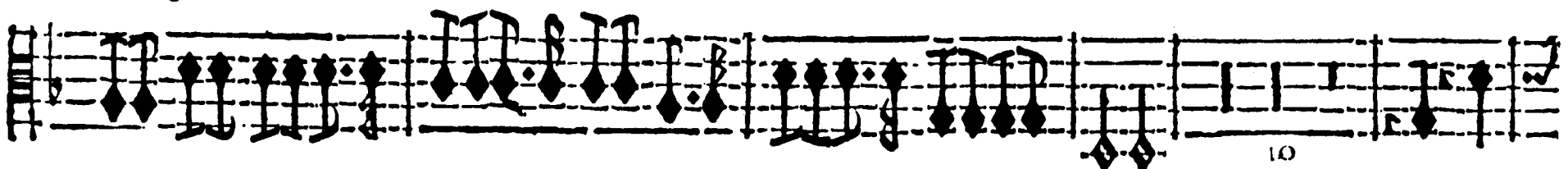
F



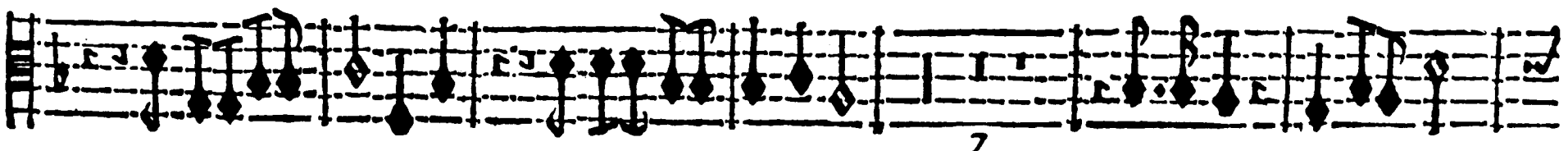
Liber.

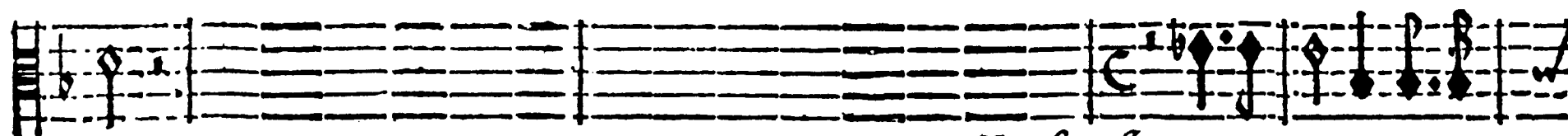


Jude.

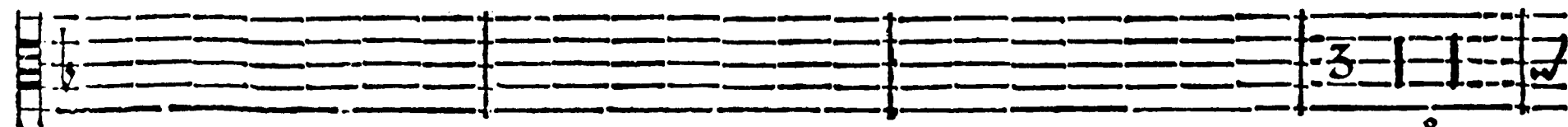


Rex

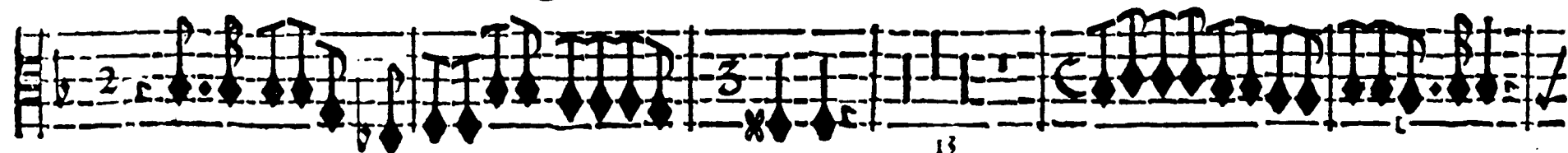




Recordare. Tacet. Quarens me. Tacet. Non sit cassus. Iuste.

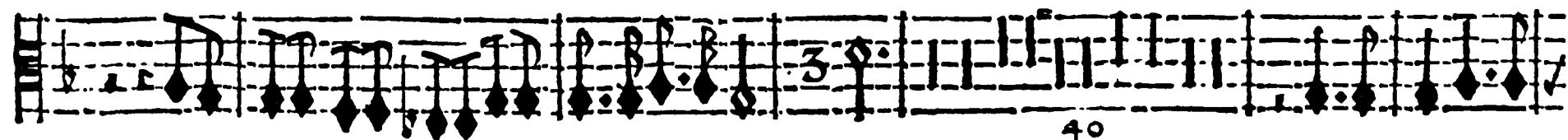


Ingemisco. Tacet. Qui Mariam. Tacet. Preces mea. Tacet. Inter oves.



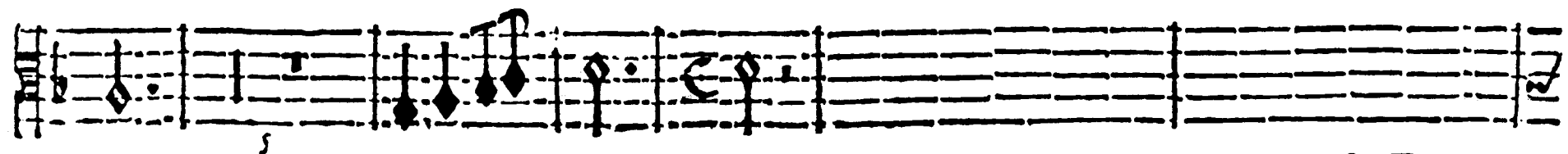
13

Confutatis.



40

Voca me.

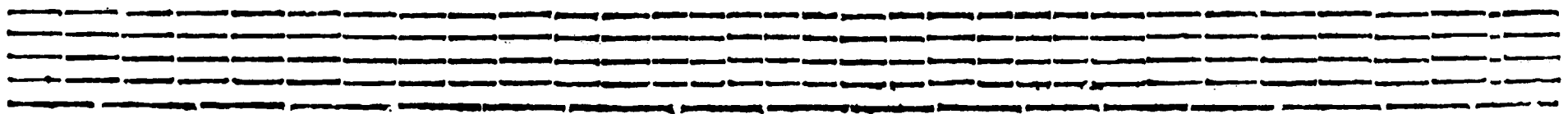
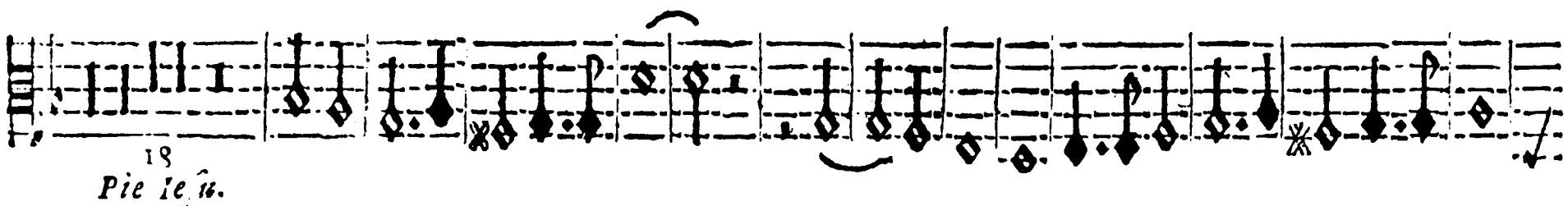
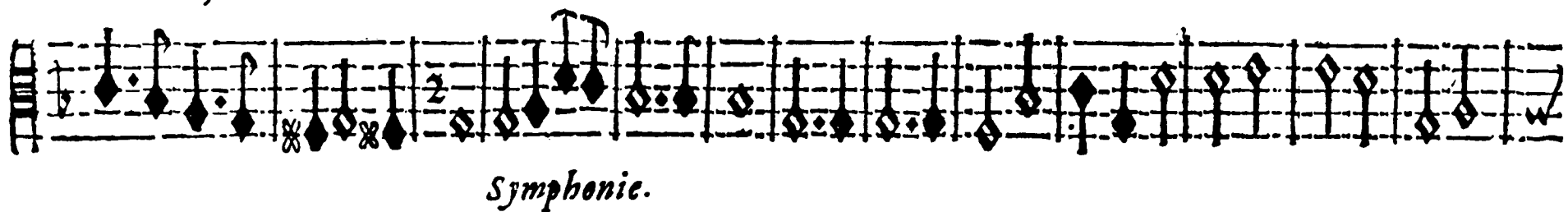


5

Oro suplex. Tacet. Lacrimosa. Tacet.

F II

Q U I N T E



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .
M I S E N M U S I Q U E

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

H A V T E - C O N T R E D E V I O L O N .

40. de Libris Sanctae. Genovesa Parisiensis 1753

A P A R I S ,

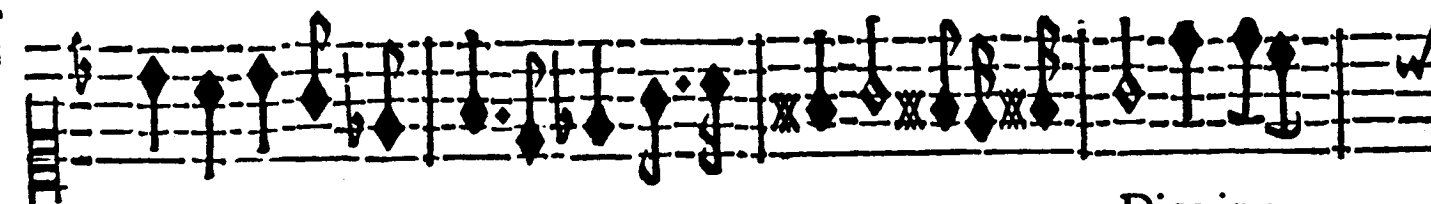
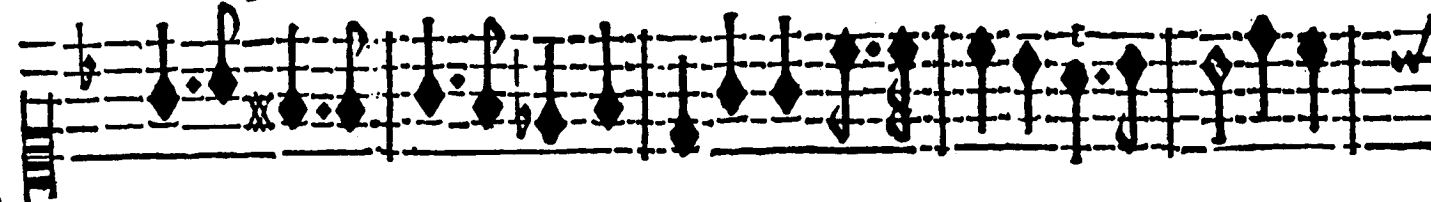
P A R C H R I S T O P H E B A L L A R D , seul Imprimeur du Roy pour la Musique,
rue S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

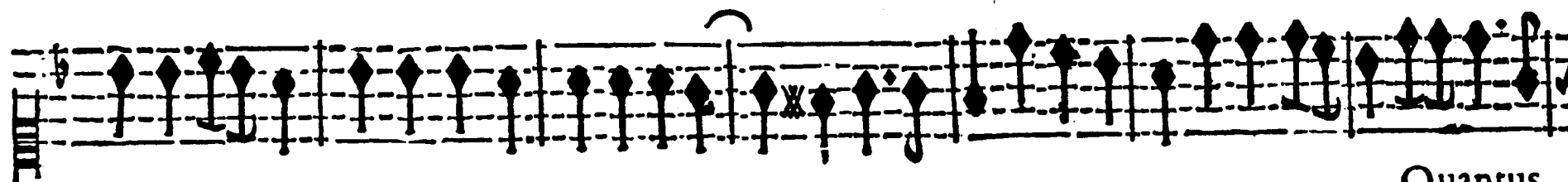
Imprimez par exprés Commandement de Sa Majesté.



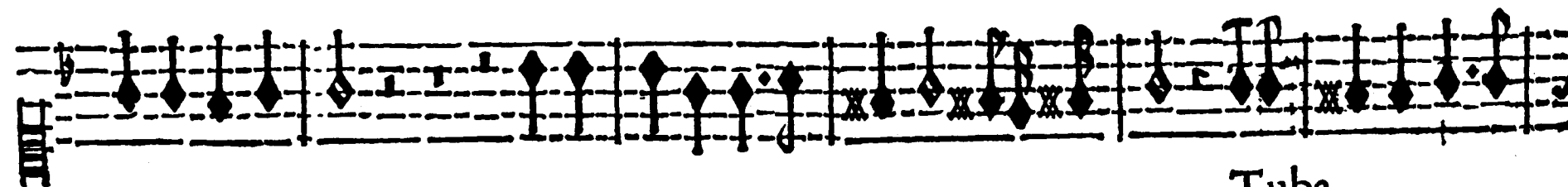
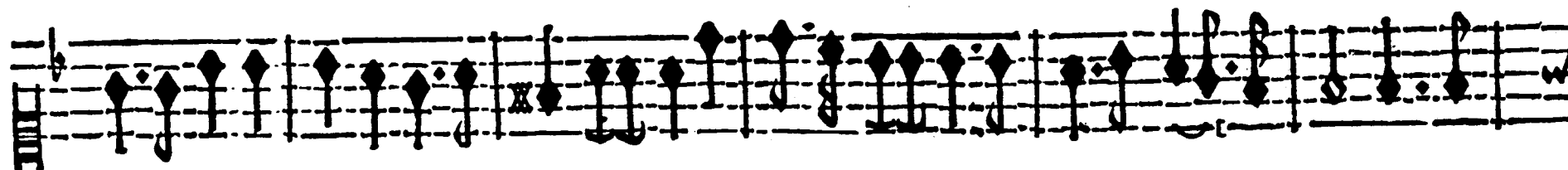
Ies iræ. *Symphonie.*



Dies iræ.



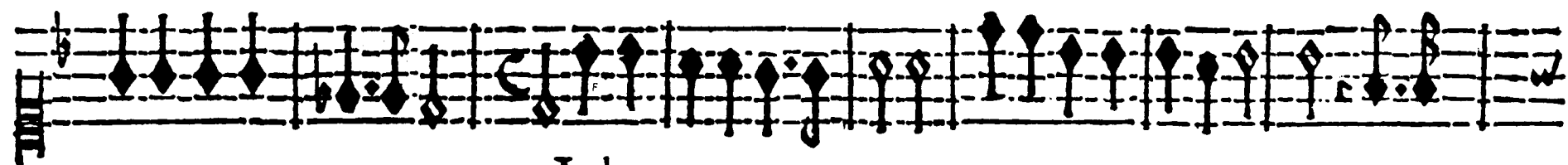
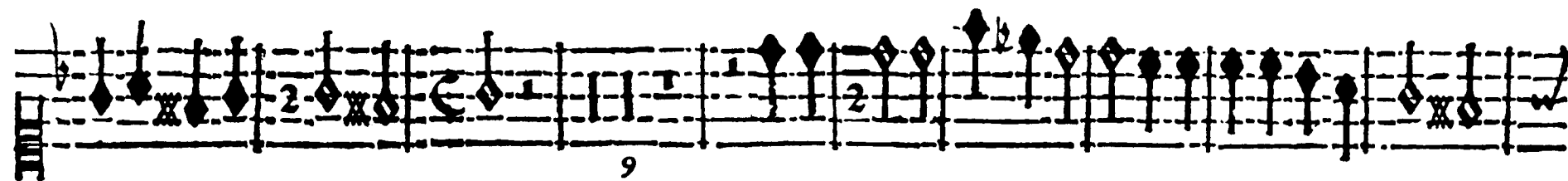
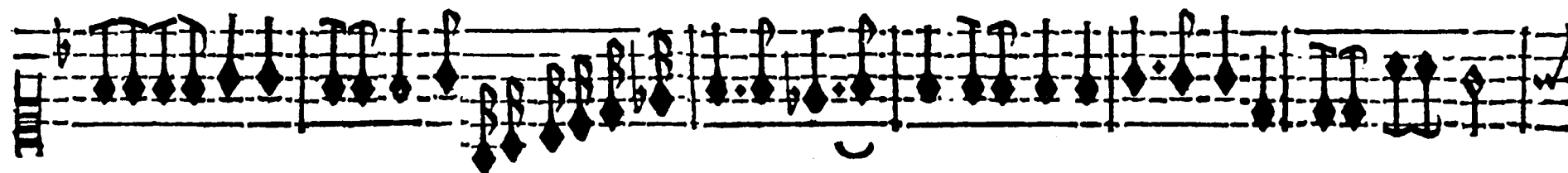
Quantus.



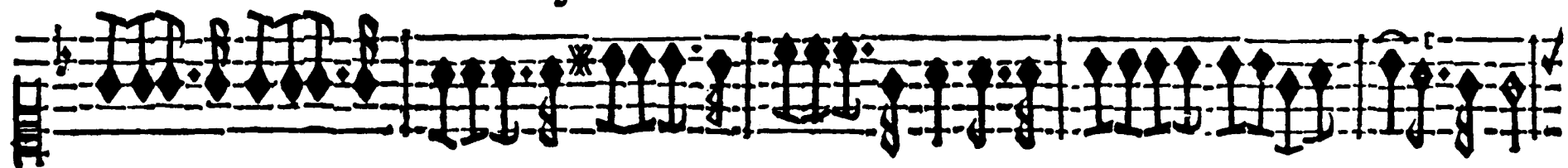
Tuba.

HAUTE-CONTRE DE VIOLON.

41



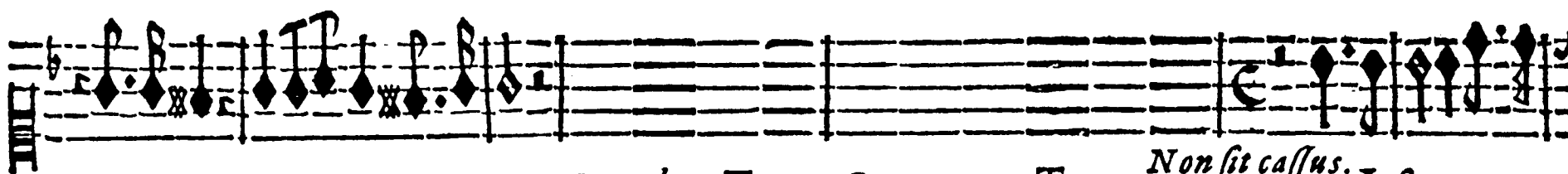
Judex.



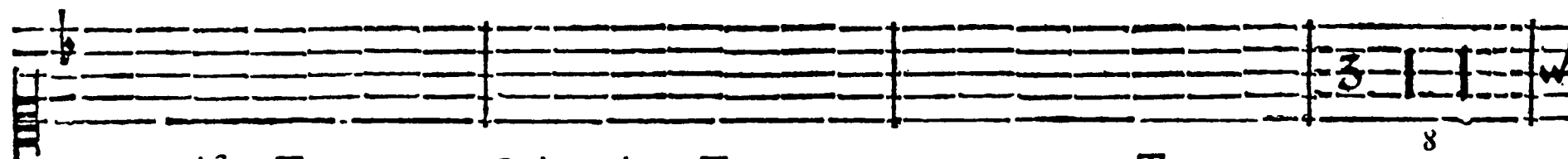
Rex.

F.

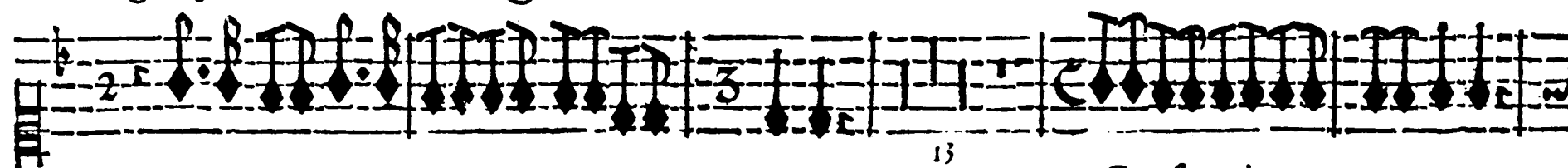
HAUTE-CONTRÉ



Recordare. Tacet. Quamens me. Tacet. Non sit cassus. Juste.



Ingemisco. Tacet. Qui Mariam. Tacet. Preces mea. Tacet. Inter oves.



13

Confutatis.

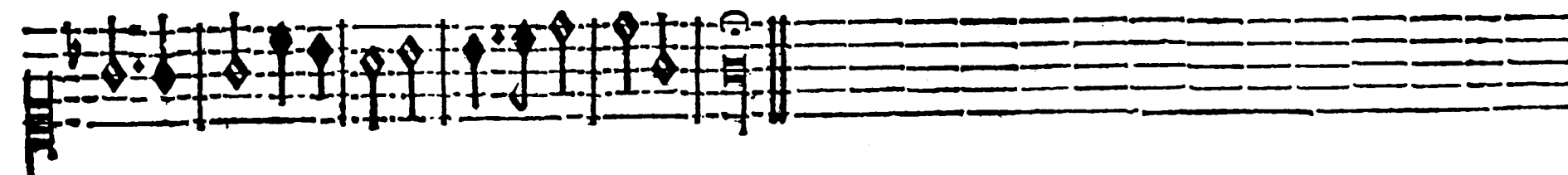
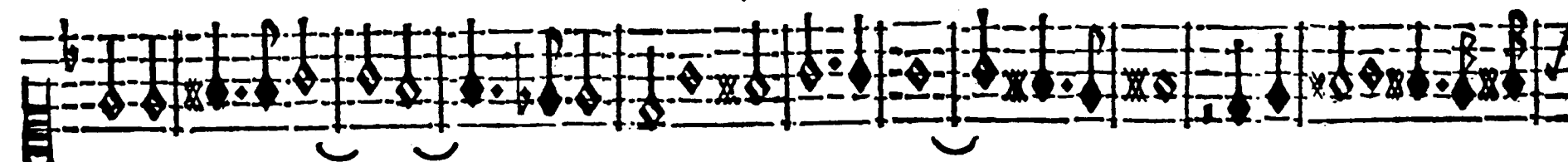
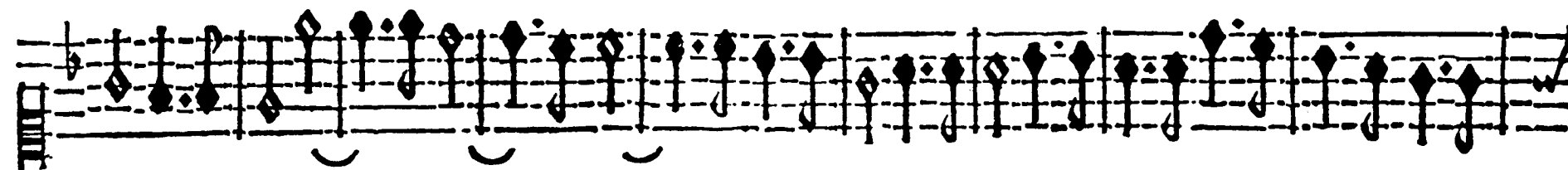
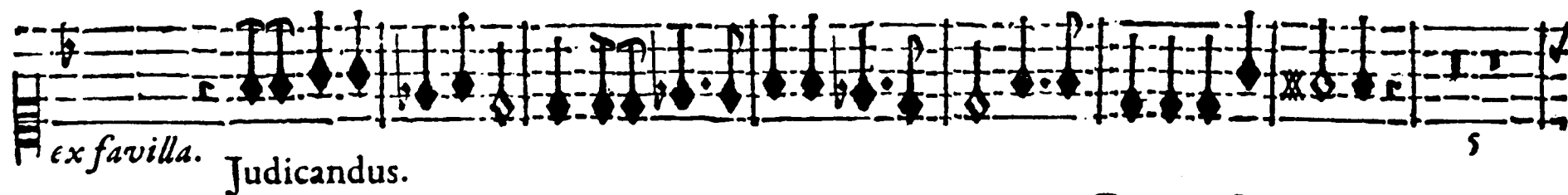


40

Voca me.



Oro suplex. Tacet. Lacrimosa. Tacet.



M O T E T S
A D E U X C H O E U R S
P O U R L A C H A P E L L E D U R O Y .
M I S E N M U S I Q U E

*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

40. Ex Libris Sive TAILLE DE VIOLON. Genon et Parisiens 1753

A P A R I S,

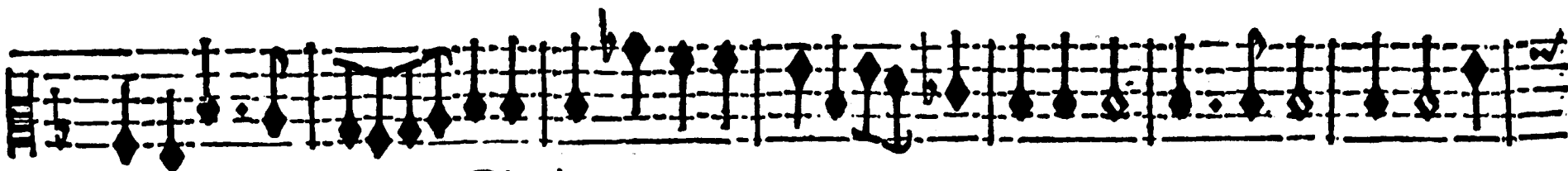
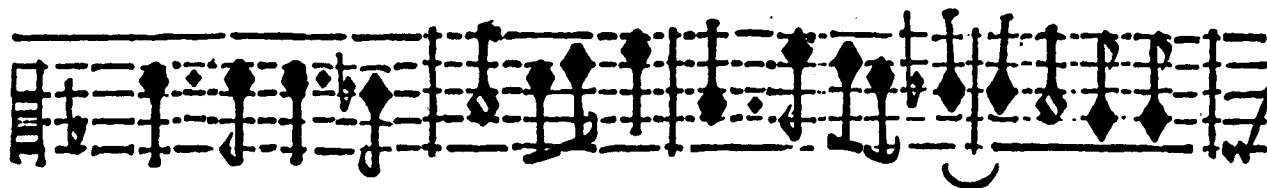
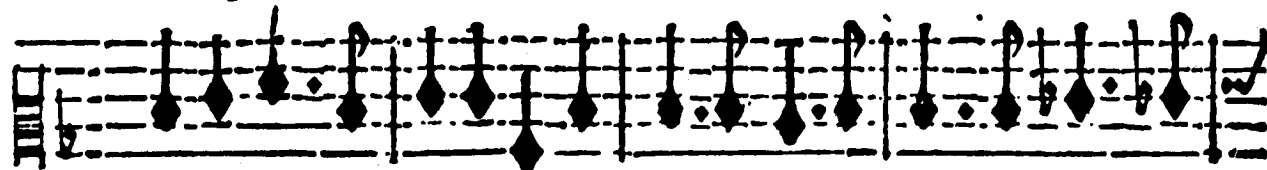
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

Imprimez par expres Commandement de Sa Majesté.



Ies iræ. Symphonie.

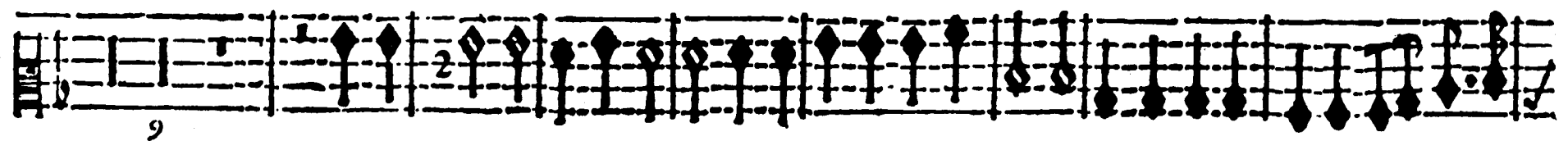
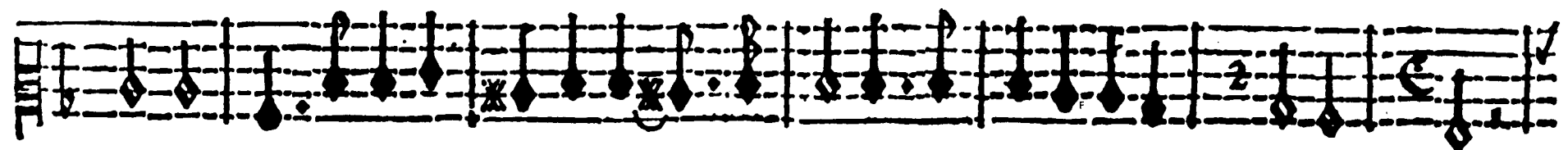


Dies iræ



TAILLE DE VIOLON.

41



9

Liber.



Judex.

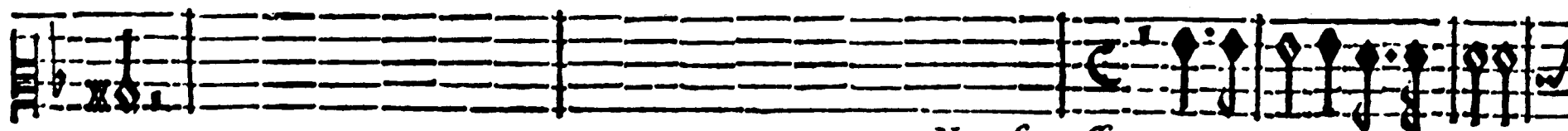
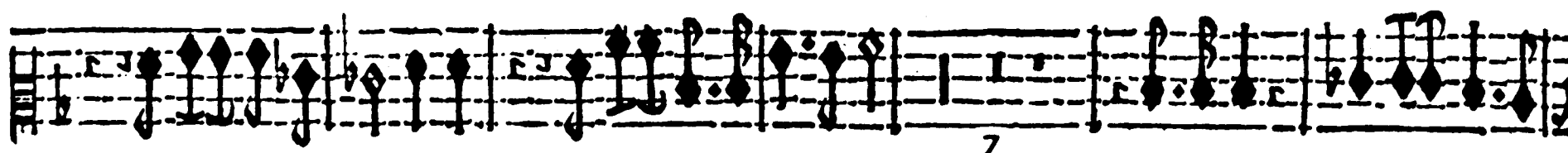


10

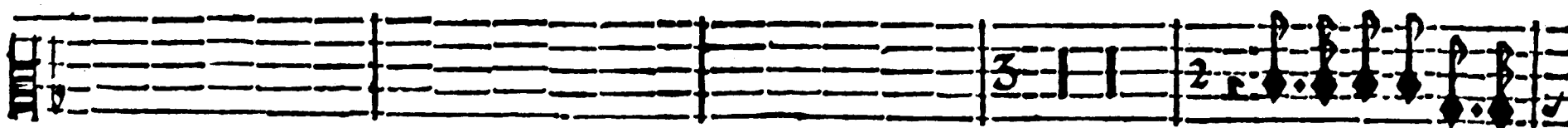
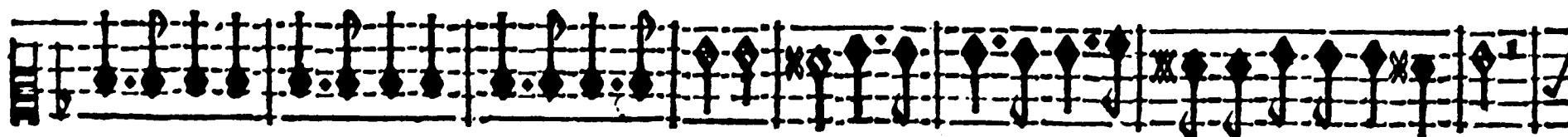
Rex.

E

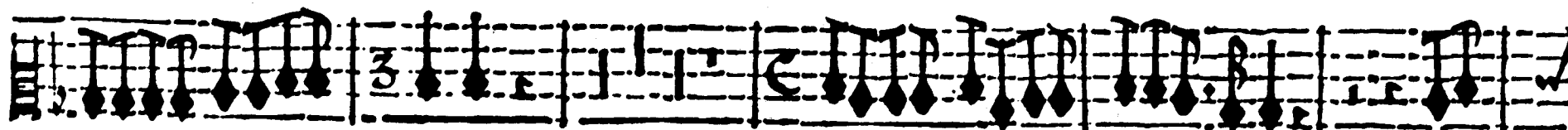
T A I L L E



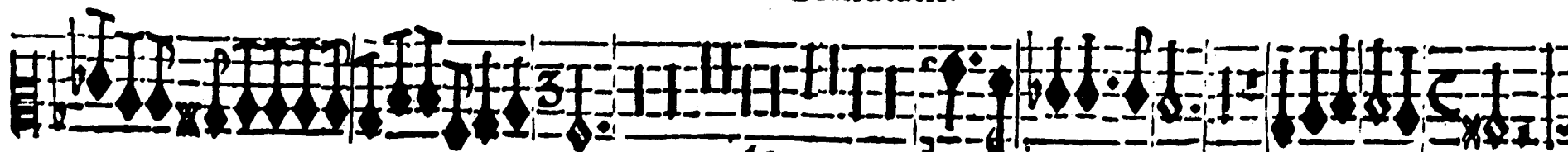
Recordare. Tacet. Quarens me. Tacet. Non sit cassus. Juste.



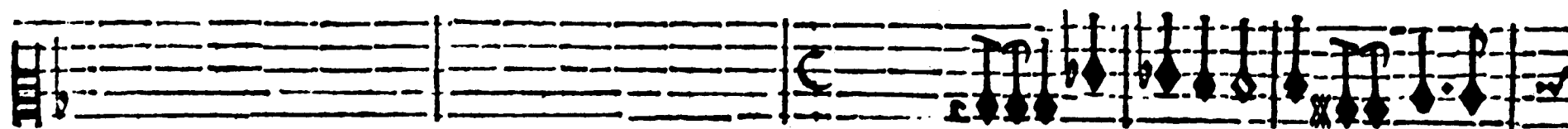
Ingemisco. Tacet. Qui Mariam. Tacet. Preces mea. Tacet. Inter oves.



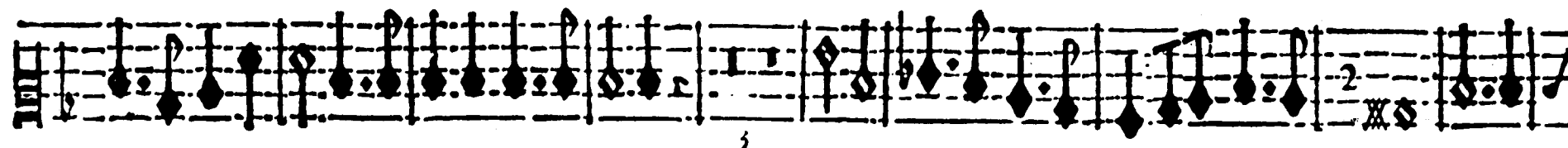
Confutatis.



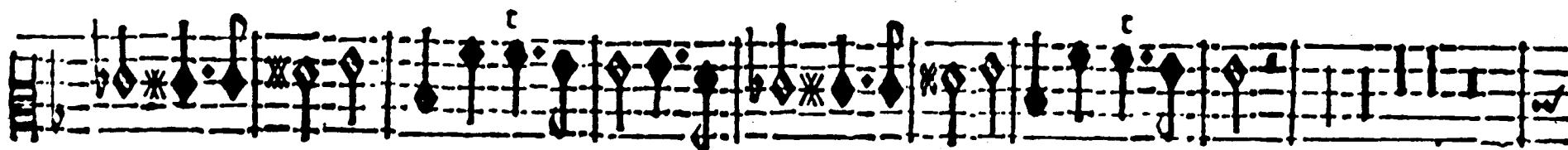
Voca me.



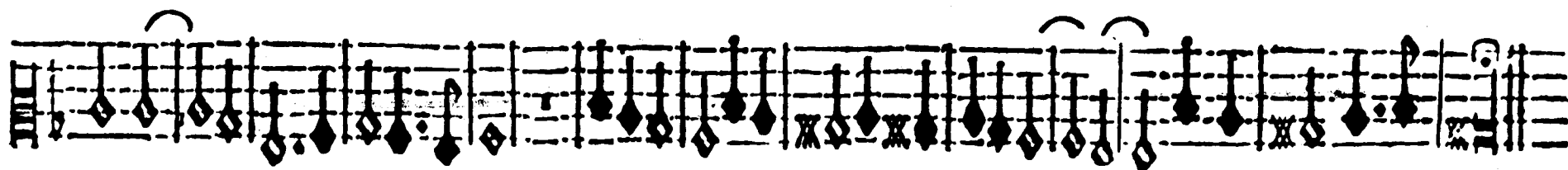
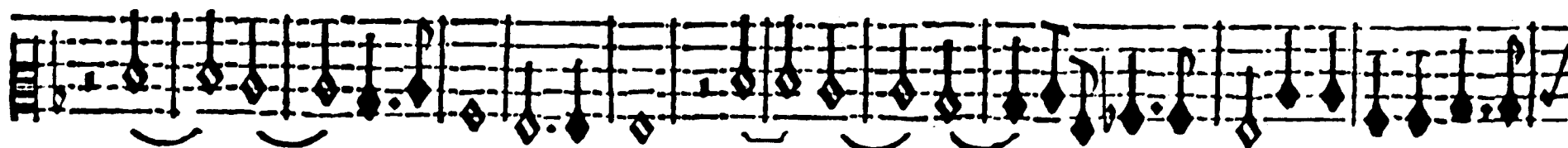
Oro suplex. Tacet. Lacrimosa. Tacet. ex favilla. judicandus.



Symphonic



*Pie Iesu.*¹⁸



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.
MIS EN MUSIQUE

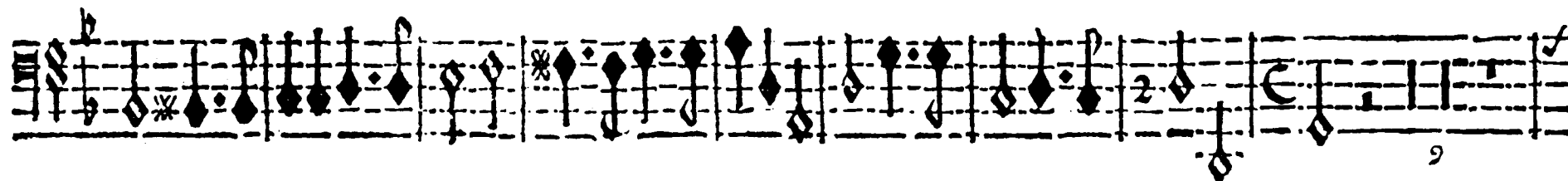
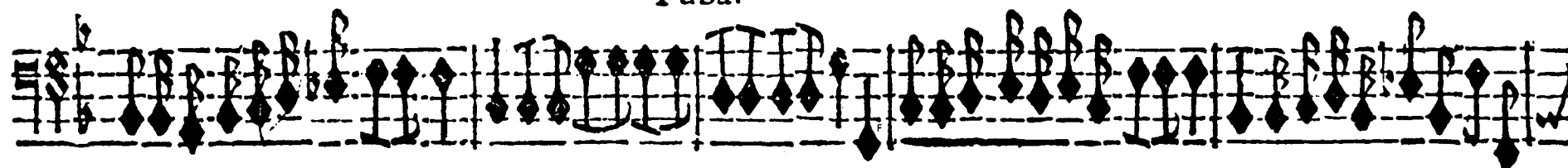
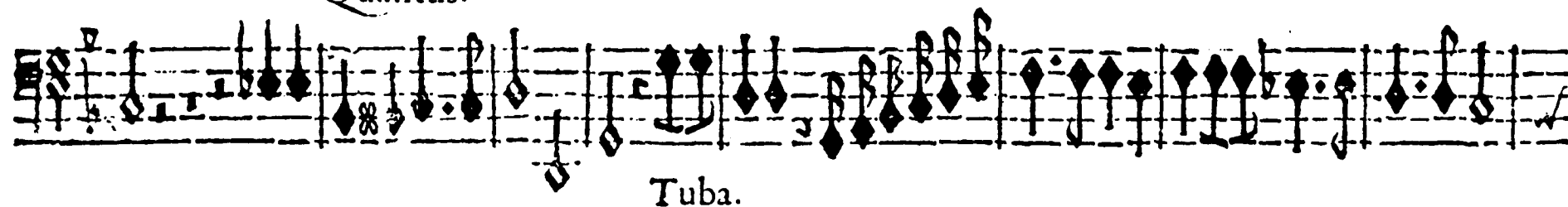
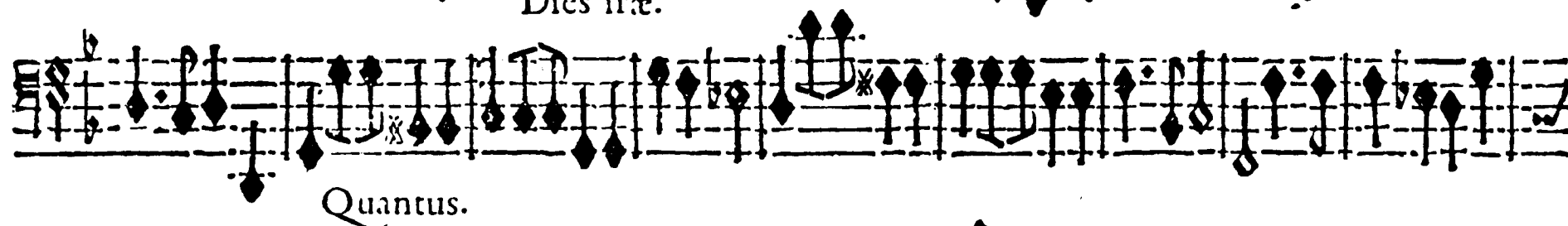
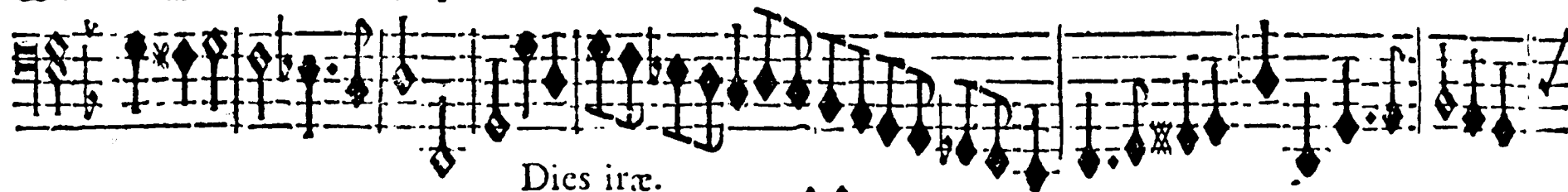
*Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.*

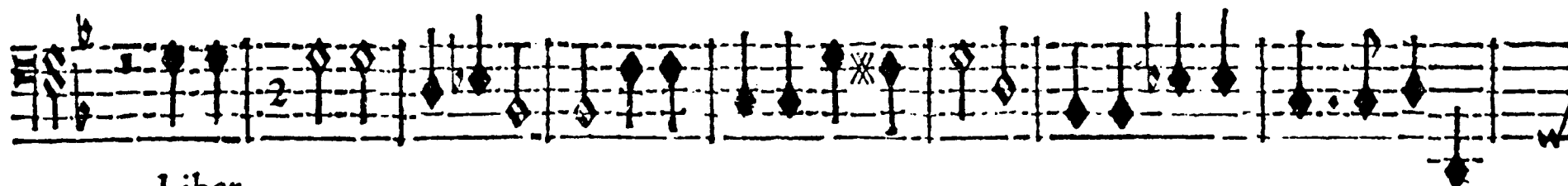
40. Ex Libris Ste BASSE DE VIOLON. *Genovesa Paris.*
1753

A PARIS,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

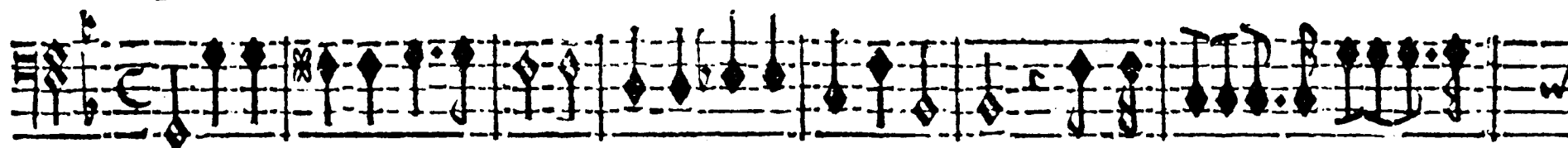
M. DC. LXXXIV.

Imprimez par exprés Commandement de Sa Majesté.





Liber.



Judeus.



Rex.



Recordare.

Quaerens me.

non sit cassus.

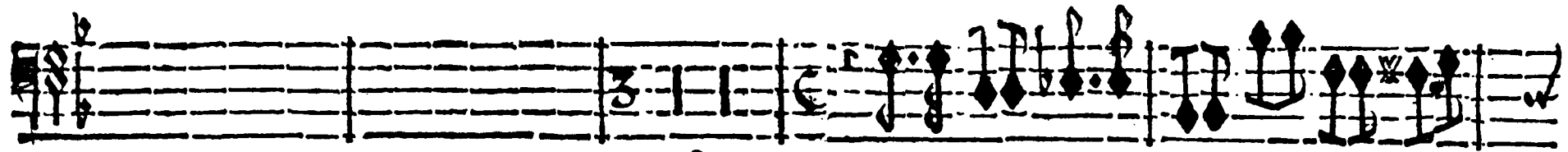
Iuste.



Ingemisco.

DE VIOLON.

37

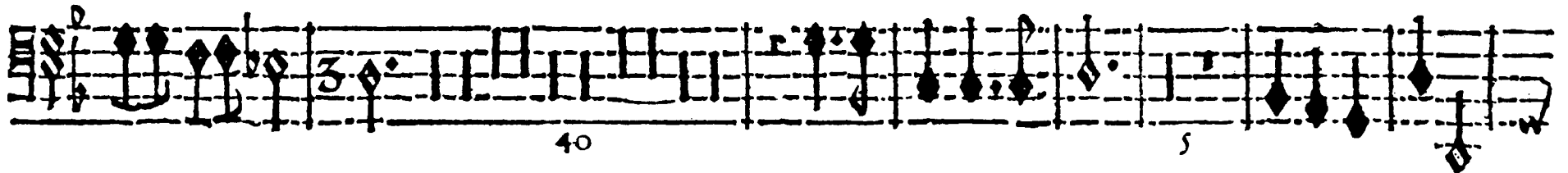


Qui Mariam. Præces mea. Inter oves,



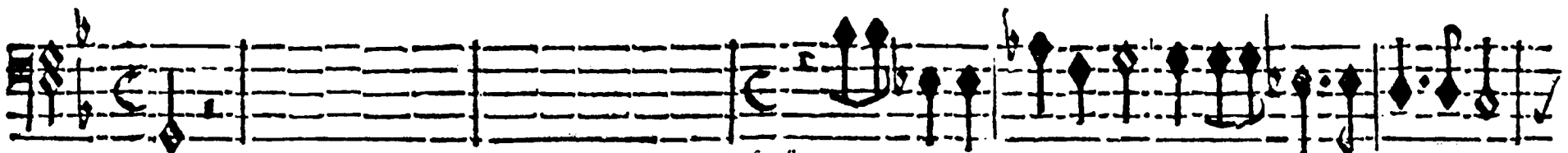
13

Confutatis.



40

5

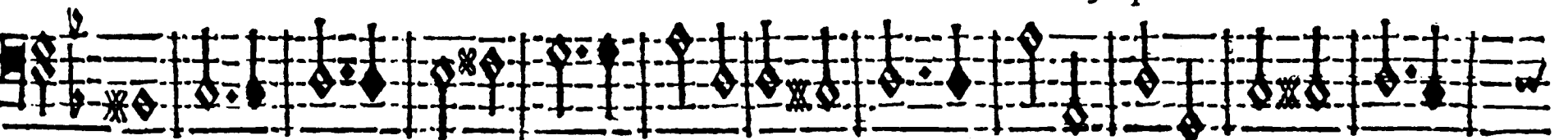


ex favilla.

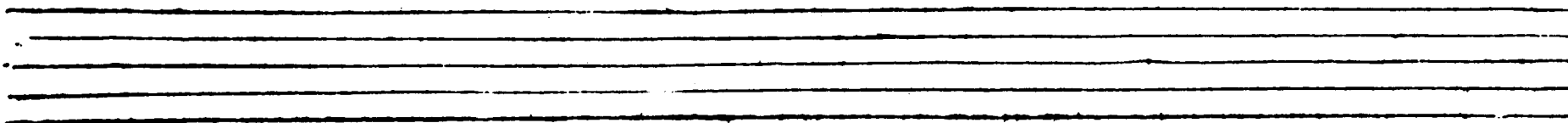
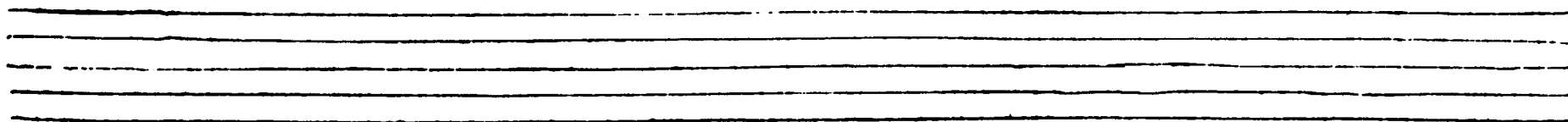
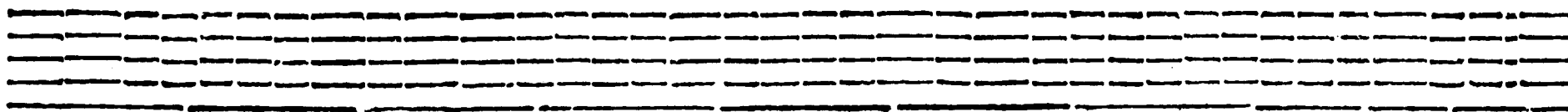
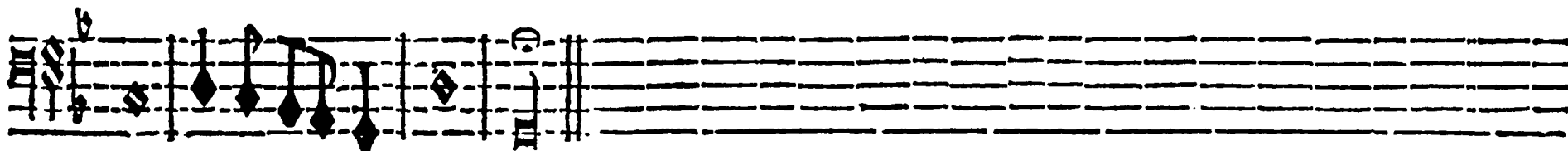
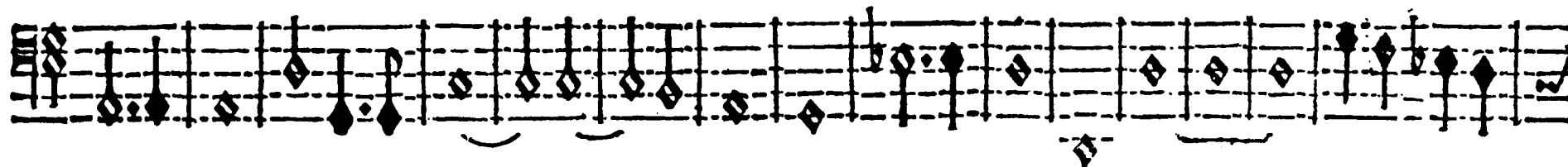
Oro suplex. Lachrimosa.



Symphonie..



BASSE DE VIOLON.



M O T E T S
A DEUX CHOEURS
POUR LA CHAPELLE DU ROY.
M I S E N M U S I Q U E

40. En Libris Ste Genovefa Parisiensis. 1743.
Par Monsieur DE LVLLY Escuyer, Conseiller Secretaire du Roy,
Maison, Couronne de France & de ses Finances, & Sur-Intendant
de la Musique de Sa Majesté.

B A S S E C O N T I N U E .



A P A R I S,
Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë S. Jean de Beauvais, au Mont Parnasse.

M. DC. LXXXIV.

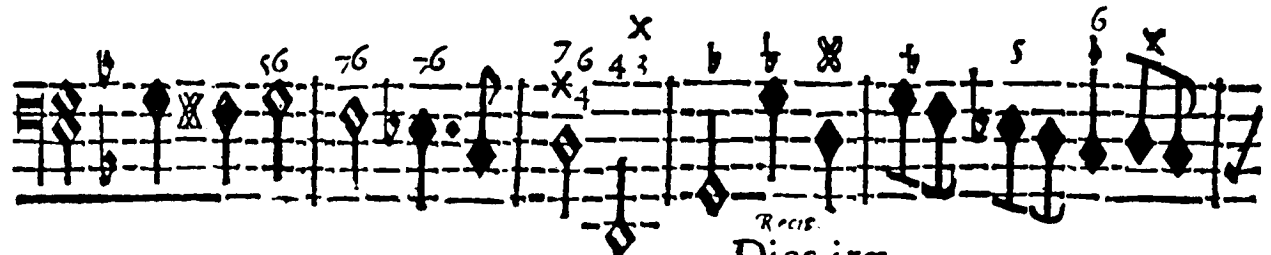
Imprimez par exprés Commandement de Sa Majesté.

BASSE-CONTINUE.

57



Les ira. Symphonie.



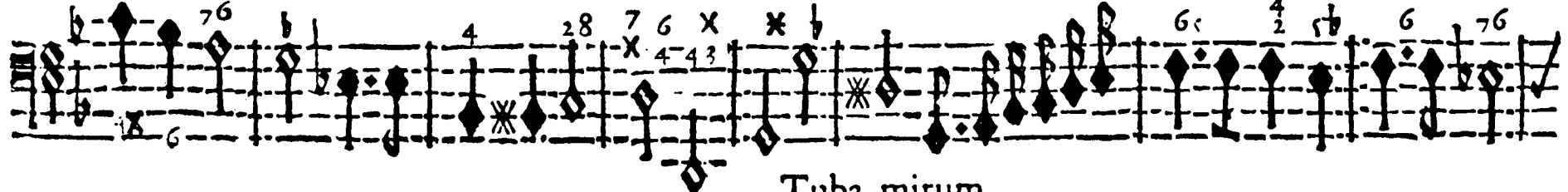
*Recit.
Dies iræ.*



Quantus



tremor.



Tuba mirum.

H

B A S S E - C O N T I N U E .

The second system of the musical score, measures 76-80. It begins with a treble clef and a key signature of one flat (B-flat). Measure 76 contains a whole note chord of F4 and C5. Measure 77 contains a whole note chord of F4 and C5. Measure 78 contains a whole note chord of F4 and C5. Measure 79 contains a whole note chord of F4 and C5. Measure 80 contains a whole note chord of F4 and C5. The system concludes with a double bar line.

[illegible][illegible]

scriptus. Judex ergo.



The musical notation for the 'scriptus' section consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a '6' above them. The section concludes with a double bar line.

Quid

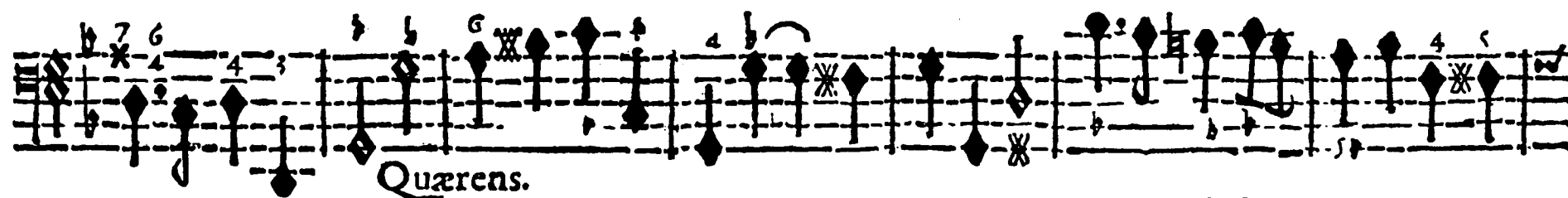
sum miser.

B A S S E - C O N T I N U E.

59



Rex tremendæ.



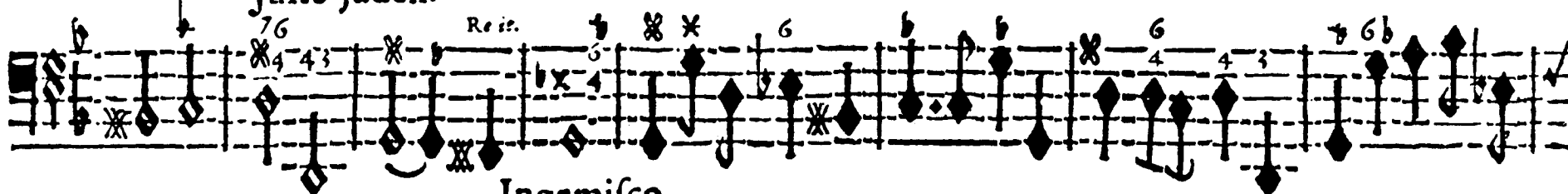
Quærens.



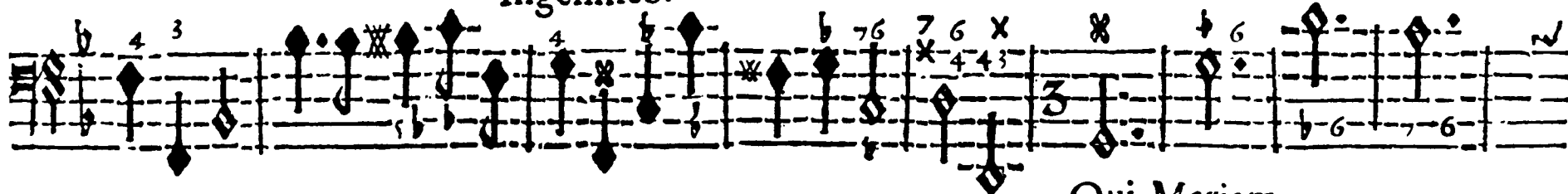
BASSE-CONTINUE.



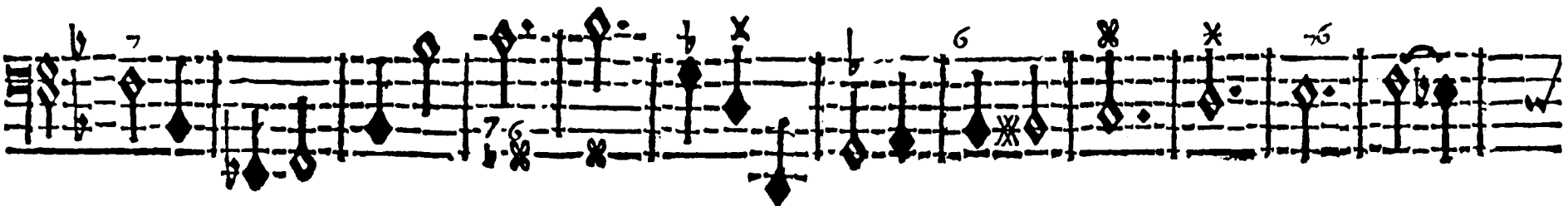
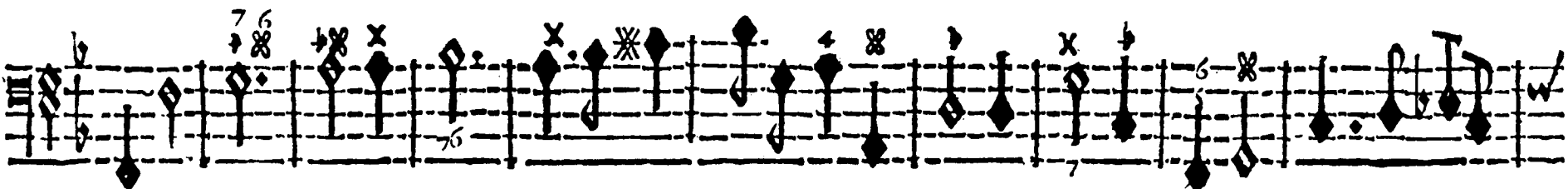
Juste judex.



Ingemisco.

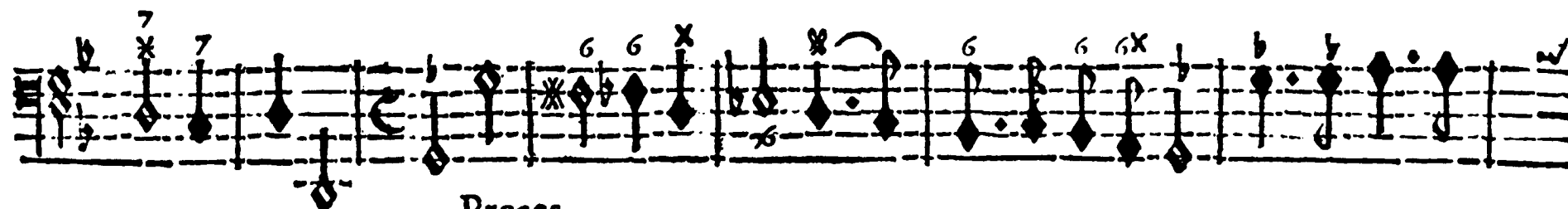


Qui Mariam.

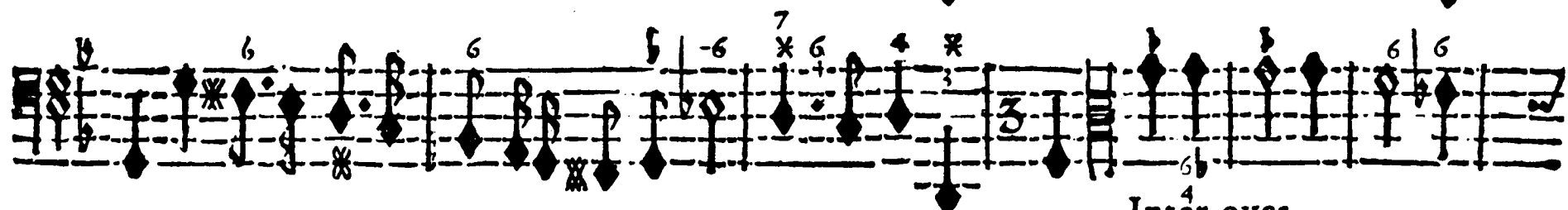


BASSE-CONTINUE.

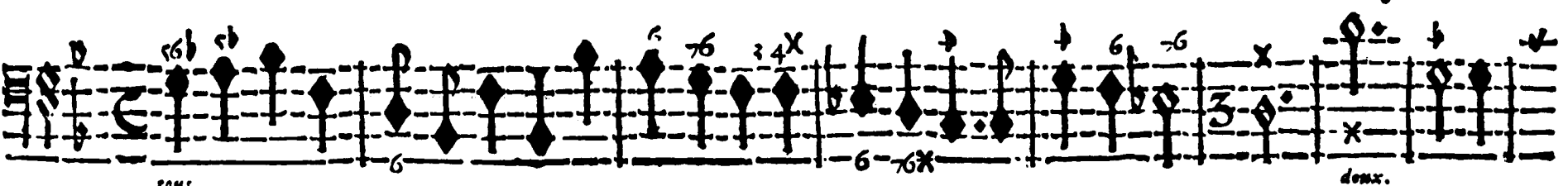
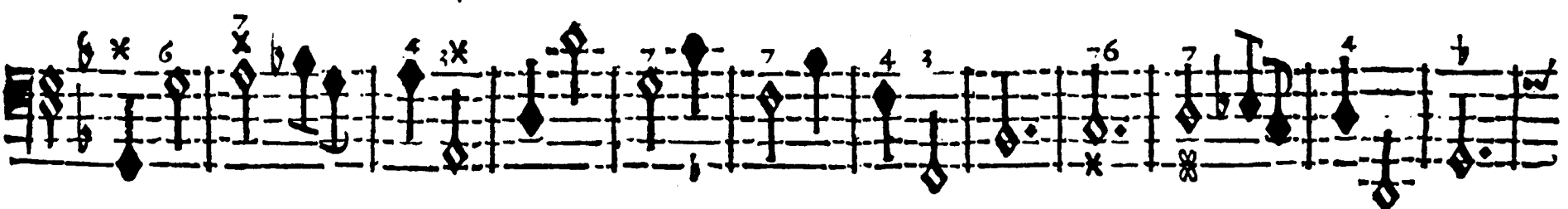
61



Preces.



Inter oves.



four.

Confutatis maledictis.

deux.

62

The second system of musical notation, continuing from the first system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. Above the staff, there are various musical notations including a treble clef, a key signature of one flat, and a series of numbers (6, 6, 4, 3, 6, 7, 6) indicating fingerings or other performance instructions. The notation includes various note values, rests, and a final double bar line.

The second system of the musical score for 'The Merry Widow' is shown. It continues the melodic line on a single staff. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, there are several numbers (7, 4, 3, 6, 7, 6, 4, 3, 4, 7, 6, 7, 7) and some letters (X, 4, 6, 4, 6, 7, 7) that likely represent fingerings or specific musical instructions. The system concludes with a double bar line.

roms. donx. roms. scul.

Oro

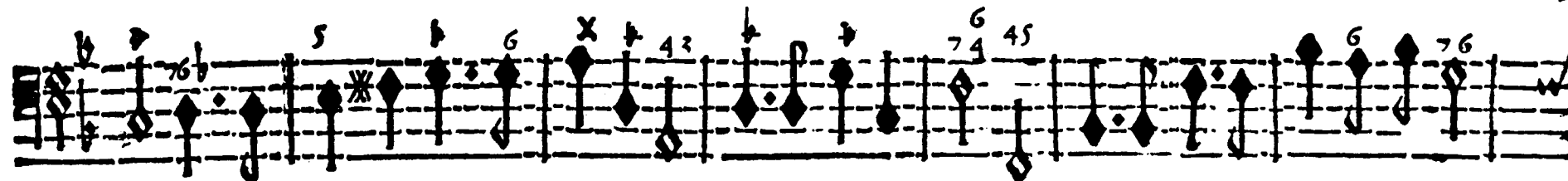
The second system of the musical score, measures 76-81. The notation continues with various rhythmic values and accidentals. Measure 76 starts with a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes, rests, and accidentals. Measure 77 features a treble clef and a key signature of one flat. Measure 78 has a treble clef and a key signature of one flat. Measure 79 has a treble clef and a key signature of one flat. Measure 80 has a treble clef and a key signature of one flat. Measure 81 has a treble clef and a key signature of one flat.

supplex.

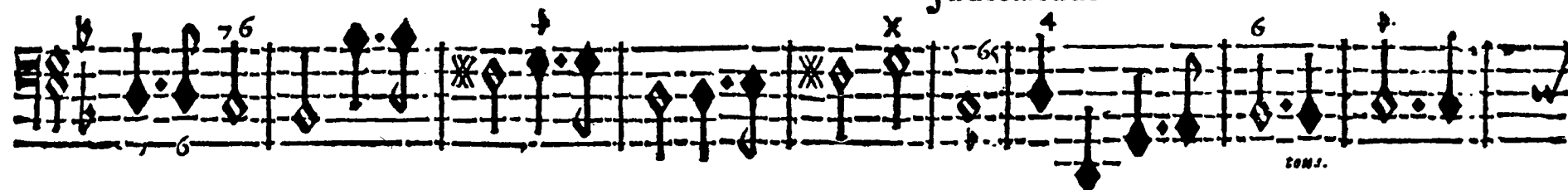
Lachrymosa.

BASSE CONTINUE.

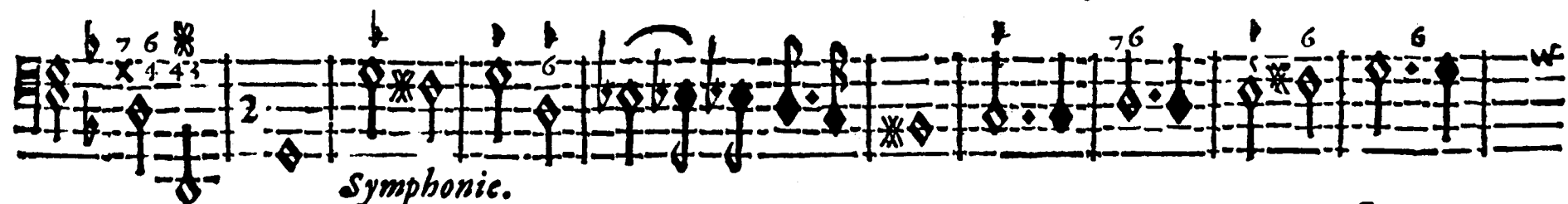
63



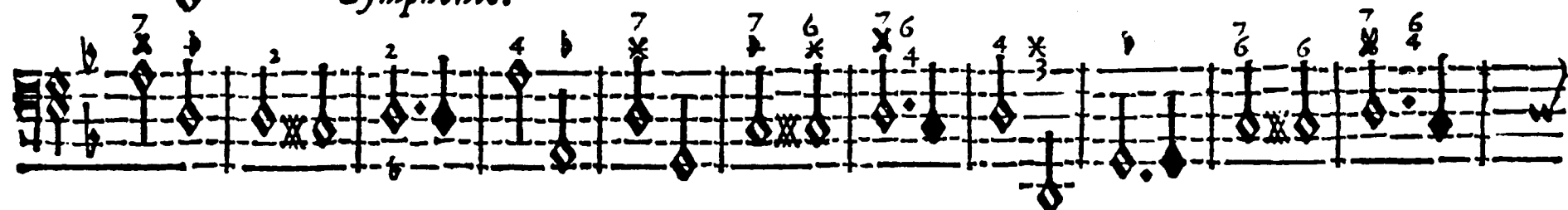
sons
Judicandus.



sons.



Symphonic.



seul.
Pie Jesu.

BASSE-CONTINUE.

Amen.

The first system of musical notation for 'The Merry Widow' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with an 'X' above them. The system ends with a double bar line.

[illegible][illegible]

1. The first step in the process of the investigation is the identification of the problem. This is done by the investigator who is responsible for the investigation. The investigator must identify the problem and the scope of the investigation. The investigator must also identify the objectives of the investigation and the methods to be used.

2. The second step in the process of the investigation is the collection of data. This is done by the investigator who is responsible for the investigation. The investigator must collect data from the sources identified in the first step. The investigator must also collect data from the sources identified in the first step.

3. The third step in the process of the investigation is the analysis of the data. This is done by the investigator who is responsible for the investigation. The investigator must analyze the data collected in the second step. The investigator must also analyze the data collected in the second step.

4. The fourth step in the process of the investigation is the interpretation of the results. This is done by the investigator who is responsible for the investigation. The investigator must interpret the results of the analysis in the third step. The investigator must also interpret the results of the analysis in the third step.

5. The fifth step in the process of the investigation is the reporting of the results. This is done by the investigator who is responsible for the investigation. The investigator must report the results of the investigation to the appropriate authorities. The investigator must also report the results of the investigation to the appropriate authorities.

